



FEB. 23 - MARCH 1, 1995
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FAMOUS PLAYERS

PP

YOU'VE GOT TO START MEETING LIKE THIS • PAGE 25

EDMONTON'S NEWS & ENTERTAINMENT WEEKLY

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UKRAINIAN
DANCE FOR
THE '90s

Dance by Sandra Sperounes • Page 9



KLEIN'S REVOLUTION
DEMOCRACY UNDER ATTACK
Commentary by Jonathan Murphy • Page 5

ENVELOPE, PLEASE...
ARIA NOMINATES ALBERTA'S FINEST
Music by Steven Sandor • Page 17

WHERE OTHER BEERS HAVE NEVER BEEN.

Labatt



Before Labatt Copper, there were dark beers that weren't refreshing. And there were refreshing beers that weren't dark.

Dark beers tasted good, but were heavy. Very heavy. Lighter beers were refreshing, but very light. On flavour. You could have one kind of beer. Or the other kind of beer. Too bad.

Then, Labatt's brewmasters decided to take beer where beer had never been. They combined the flavour of English style dark malts with the refreshment of Canadian style light malts, to brew an entirely new kind of beer. A real dark beer that tastes truly refreshing.

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LABATT COPPER. WHERE OTHER BEERS HAVE NEVER BEEN.

SEE INSIDE



Photo: Bob Van Straaten

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Sneaky Petes

10815 Jasper Avenue

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FEB. 23 - 25 Johnny Mars

BILLED IN EUROPE AS THE JIMI HENDRIX OF THE HARMONICA, JOHNNY MAKES HIS FIRST ALBERTA VISIT. HE'S A KILLER, ON EITHER THE TRADITIONAL OR THE EXPERIMENTAL SIDE OF THE BLUES HARP.

BLUES HARP WORKSHOP

WITH JOHNNY MARS

FEB. 25 (3:00 PM)

MAR. 2 - 4 The Eddie Burke Blues Band

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& 104 AVE.

SIDETRACK

Cafe

SHOWTIME
9:00 PM
NIGHTLY

FEB. 23-24

DOUBLE BANDSTAND

9:00: **Taste of Joy**

11:00: **Big Tom Laughing**

FEB. 25

DOUBLE BANDSTAND

9:00: **Taste of Joy**

11:00: **Steve McGarrett's Hair**

FEB. 27-28

The Krawl

FRENETIC, EPILEPTIC
BLUESY DANCE TUNES

MAR. 1

DOUBLE BANDSTAND

9:00:
Cactus Gang

11:00:
Idyl Tea

MAR. 2-4

SHOWCASE (9:00 pm):

Ray Lyell

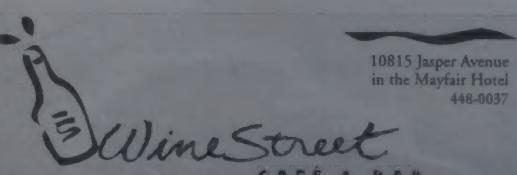
BARN DANCE (11:00 pm):

Mike Plume

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Mar. 10 & 11 Helen Magerowski with Charlie Austin and Friends

The myth of the "True Albertan"

Klein government continues in its quest to create public-private hybrids. Patronage can't be far behind.

I've been uneasy about the Klein government for a long time. As far as social policy goes, I'm at the opposite end of the continuum between carrot and stick, and I'm not too keen on selling our public heritage, resources, property and services to the highest bidder. But the feds are doing much the same, and it doesn't evoke the same visceral response. Myrna Kostash put it well over dinner a few days ago: "I just can't get angry at Chretien the way I am at Klein."

JONATHAN MURPHY

Part of it has to do with the angst that Jean, Lloyd and Paul seem to be going through as they take shot after shot from the right wing ideologues and business vultures who demand repayment of the debt with the flesh of the poor. Sure they're going to hurt us, but they don't feel good about it. Ralph and the boys, on the other hand, are positively gleeful as they ship nurses and welfare recipients to warmer climates.

Smiling dictator

But the Alberta government represents more than just an excess of cowboy testosterone. Though most see Klein as a friendly and decent man, he evokes in me cold, black and white images of history, jerky fated footage of a smiling, gesticulating, rotund dictator, performing for an adoring crowd. For months I kept my ideas to myself and a few friends. Maybe paranoia was getting the better of me.

The day it was released, I sprang 20 bucks for the first biography of the Klein era, Mark Lisac's *The Klein Revolution*. Lisac's gently understated prose captures the dying days

of the Lougheed/Getty era, the tide of public antipathy to politics, and Klein's luck and impeccable timing as he harnessed that tide to the premier's chair. A pretty good book, journalistic and readable but still insightful. Then I read Chapter Nine, "The Corporate State."

For the first time, a serious commentator asked the question I hardly dared let cross my lips. Are we "watching the creation of a sugar-coated fascism?" Fascism is a strong word, so strong that whoever uses it to describe a modern political leader risks being discredited. Most of us think of fascism as Hitler and the Fourth Reich, and only a fool could compare Alberta with the genocidal brutality of that regime. But fascism was much more subtle, more comfortable than the Nazi nightmare.

As Lisac relates, the strong leader who stands above "petty politics" and the tough decisions of his henchmen, the scapegoating of the marginalized, the exaggerated simplification of political issues, the defamation of legitimate opposition, and the undermining of democracy are features of fascism. They are also present in today's Alberta. At the same time, the threat of violence — which is part of all truly fascist regimes — is absent.

One time, our province was ruled by a Conservative government which really tried to represent a broad range of opinion. That Alberta was awash with money made it easy to buy support, but through the 1970s and 1980s our society seemed both gentle and pluralistic. Theatres sprang up in the cities, country roads were paved and telephones installed, and high wages and low unemployment kept labor peace. Enough even trickled down to give the welfare poor some dignity. Rednecks and urban liberals co-existed in the same cabinet.

Klein has not so much reinvigorated the Conservative Party as

he has narrowed it. First he was chosen representative of the rural backwoodsmen who blanched at the thought of a bilingual Edmonton woman running the province. With their networks and Calgary's oil money he won the premiership and rid himself of the threat from liberals. Then tables were turned on the rural barons. First Kowalski, then Trynchy left. Each departure carried an odor of scandal which would preclude their mounting a leadership challenge.

The party's centre of gravity moved sharply to the right. Calgary oil money was only interested in strong, stable government and low taxes, and Klein was certainly delivering on that score. The definition of government ideology fell into the hands of religious fundamentalists like Stockwell Day and wild-eyed libertarians like Steve West.

Month by month, a new target "special interest group" is ridiculed and reviled. Immigrants and multiculturalism, feminists, gays, welfare recipients, even artists and academics. Look at them, they're not like us, the True Albertans. They want special rights and privileges, we're giving them government grants to promote their deviance. Cut them off, exclude them from the mainstream. If possible, make them leave the province. We don't need their type.

Albertan values

Ralph sits us down for a fireside TV chat and assures us, this is not a revolution. It is a return to traditional Albertan values. The myth of the True Albertan, the Norman Rockwell collector's plate Alberta. If you could understand the gesticulating dictator in those old movies, he would be saying exactly the same thing. "The True Italian...." "The True Spaniard...." "The True Argentinian...."



Jonathan Murphy

top-heavy with Conservative businessmen. Parents are encouraged to ditch their school boards and set up their own "charter schools" directly accountable to the government.

Then came Bill 57. Now, with nary a word of debate, any minister would be able to leave off any function to a private corporation. He would appoint the board members of the corporation, but would be accountable for none of their actions. In turn, the new boards could sign whatever deals they liked with whichever private companies. The outcry over Bill 57 forced a temporary retreat, but Stockwell Day promises it will be back again. Welcome to "The Edmonton Remand Centre, an Alberta Prisons Corporation project operated by Wackenut."

We need a Movement for Democracy in Alberta.

Crass warfare

Corporations hijack education, says author

BY SHEENA STEWART

There is a moment while reading the new book *Class Warfare: The Assault on Canada's Schools*, when you begin to feel like you've stepped into a conspiracy film worthy of Oliver Stone. In examining the current state of Canada's education system, authors Maude Barlow and Heather-Jane Robertson present a scenario in which transnational corporations have systematically set out to wrest control of public education away from the public. While many people may find the concept of transnational corporations determining the future direction of our country's educational system difficult to believe, the theories presented by the authors are more than convincing, they are utterly frightening.

For Robertson, who toured through town recently to deliver a presentation to teachers, the transformation of the classroom to a board room is becoming more obvious. Although corporate influence in the classroom is often presented under the guise of being a school-business partnership, there are certain programs that should not only alert us to the potential dangers, but should anger us as well.

Examples of the partnerships that have blurred the ethical lines abound throughout the book. In one instance, a plastics manufacturer provides a high school science class with the facts on how kind plastics are to the environment. In another, McDonald's sponsors an elementary music program that gives kids a chance to be featured in a McDonald's commercial. At the same time, computer giant IBM is flexing its corporate muscle through both partnerships and curriculum design, and leaving behind increasing numbers of IBM PCs in school classrooms.

Although Robertson is appalled by the consequences of such unhygienic alliances, she is quick to point out that she believes many of the teachers and administrators who have

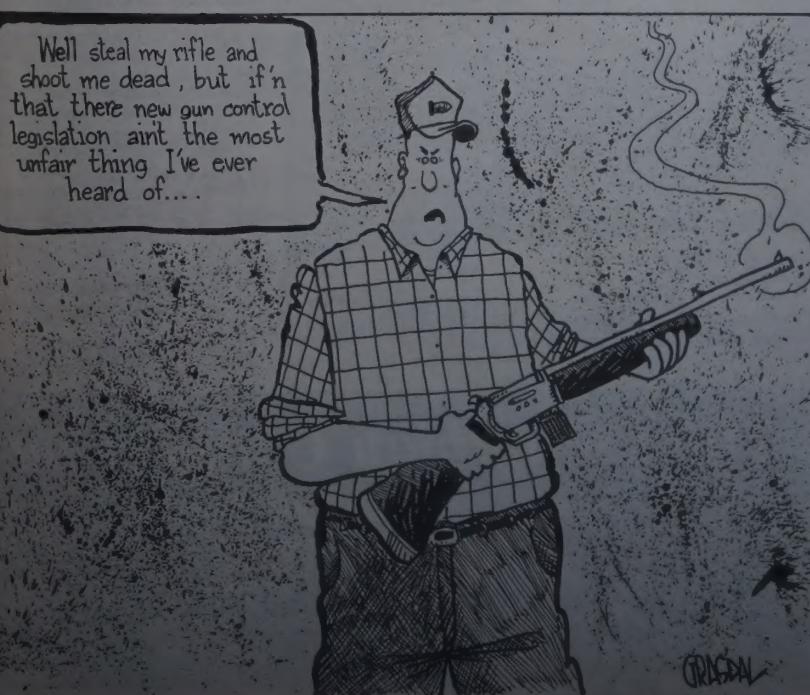
entered into the relationships have not done so with malicious intent. "Today teachers don't have time to write curriculum, and it does look awfully tempting when all of a sudden in your mailbox arrives next month's music curriculum," she explains. "I certainly don't mean to jump all over teachers that go 'yeah we could use more PCs'... it's easy to see something like IBM walking into a school and offering you computers as a blessing."

Big influence

She does not extend the same latitude to the corporations that bankroll the partnerships. "At the level of the transnationals, there is a conscious intent we just can't ignore... many of them have gone beyond even trying to keep this under the table." In fact, many corporations now actively promote their involvement with the schools as part of their community outreach programs, trying to portray their involvement as a largely altruistic concern for the future of our children. In reality, these corporations not only stand to exercise a considerable influence on the future of the workforce, but they also gain access to a captive audience of consumers who will absorb their advertising as part of their school work.

For both Robertson and Barlow, our susceptibility to this kind of manipulation is the result of our current dissatisfaction with the quality of our nation's schools. Never before have schools and the teaching profession found themselves under such venomous attack. While some of the dissatisfaction may be rooted in legitimate concerns, many people are basing the failing grades they give to the entire school system on a series of common myths. These myths include among others, the now familiar warning that 25 percent of Canadians are illiterate, that our drop out rate is at least 30 percent, and that we face a skilled labor

SCHOOLS continued on page 6



shortage of 300,000 is grossly over-estimated.

While the extent of the misinformation is shocking in itself, the inaccuracy of the perception that there are not enough highly-skilled graduates to meet the needs of industry is sobering. In the book, the authors quote reports that show that as many as 4,000 civil engineers can't find work.

"It's simple," explains Robertson, "Big corporations want an over-supply of workers for those few technical jobs that are available. After all it keeps you real compliant if there are 10 other people lined up behind you for your job."

While she considers the misinformation dangerous in itself, for her the real danger of these myths is that "because we have the wrong information, we go after the wrong solutions." These solutions, including charter schools and voucher schools are embraced by parents who fear their kids will not be competitive in the marketplace of the future if left in the current school system. Unfortunately the result of such solutions would be a two-tiered system of education that would further divide the economic classes, and put at-risk kids at a further disadvantage.

Although the authors examined school trends from across the country, Alberta was the only province to receive the dubious honor of having an entire chapter devoted to their educational policy. The changes under the Klein government have shocked many people in the education field, including Robertson, who points out with some incredulity that Alberta "is the only

jurisdiction in the developed world cutting back schooling for its youngest children... every other country when they've had a choice, have directed more money toward the youngest kids." Despite public opinion polls that suggested most Albertans were opposed to cuts to education, the Klein government still chose to chop the budget by 20 per cent.

For Robertson, the fact that Klein is so willing to dismiss the opinions of the general public is indicative of the sham that democracy has become.

"In theory, democracy is supposed to be about choice, but if politicians keep saying there's no choice, then why bother? It just gives people a headache... unfortunately today it has become less about who governs and more about who rules, and who rules are the transnationals."

Screw the Red Book

This assessment is not limited to the Alberta government. Robertson has seen frequent examples of it at the federal level as well. She points out the most recent example of the breakdown of democracy that came when federal finance minister Paul Martin actually told a reporter to "screw the Red Book." Because governments no longer seem to be in any way accountable to the people they supposedly serve, it is almost impossible to know what they will do next.

"There's no way to predict what will happen to education or to anything else," she explains. In the end, even if people are able to connect the dots, as she hopes the book will help them to do, there is no guarantee that it will do any good. As with privatization, many of the current changes may simply be irreversible.

Pulp friction

BY RANDY LAWRENCE

This book could be dynamite!" says Peter Moore in his Feb. 9 *See Magazine* review of *The Last Great Forest* by U of A professors Larry Pratt and Ian Urquhart. Could have been dynamite, I would say. Many environmentalists, like myself, were involved at various levels in the preparation of this work on "Japanese Multinationals and Alberta's Northern Forests," and our expectations were frankly raised. I think, while the general public may be impressed, there is a general disappointment among participants in the fight against the multinationals that the book isn't stronger and/or wasn't published prior to the first Klein election, i.e. when Alpac finally went on stream.

My general problem with the substance of the book can perhaps best be explained regarding a rather bold, unsupported statement revealing a fundamental bias on the penultimate page of TLGF: "...under certain conditions, clearcutting is the most appropriate way to harvest even-aged species such as lodgepole pine and aspen." This critical siding with a key piece of forest industry propaganda enables the authors, in part, to set up a false overall dichotomy between self-serving government industry "economic" arguments and preoccupation with "exaggerated" environmental problems on the part of the "opposition" which leads to the

earnest and most non-committal of all generic thesis: "everyone's" to blame!

I don't mean to say that there is not a lot that is of value in *The Last Great Forest*, and that it shouldn't be read — it should. Unfortunately, there is nothing else like it. But readers should be forewarned and realize that they are only getting something less than 50 per cent, I would say, of the whole story, and that fraction is generally understated and somewhat skewed.

A more appropriate thesis for the authors, given the subject, their timing, etc. would, I think, have been subversion and corruption by "multinationals" like Daishowa and

Mitsubishi ("Alpac") of Alberta society in general. This applies even to academia, with Mitsubishi leading the way at the professor's own conservative U of A in replacing public with private industry (at least controlled) funds.

Ivory tower

I wonder if a North Saskatchewan college professor would ever get funded to blow the lid off of this particular ivory tower scam? Ultimately, Pratt and Urquhart are not "above it all" at all and might ask themselves a rather philosophical question: If knowledge inevitably today has a purpose, what should that purpose be?

B-O-O-K-S

Dear boss...

MEMORANDUM

TO: Charles Mandel, News and Lifestyle Editor
FROM: J.W. Booth, hack scribe
RE: Review of *The Irreverent In-Basket* by Gail Gravelines (Rowan, 72 p.p., \$9.95)

Dear Almighty Zeus:

Yeah, real funny, Charles. I'm sure that you slipping me a copy of this satire of inter-office paper trails had you rolling out of your La-Z-Boy. You think I didn't pick up on the subtle messages contained within those pages?

Like the memo that recommends fire walking as a means of generating staff motivation. "Either you walk on the fire... or you're toast!" concludes that particular entry. You think I can't take a hint. Don't think for a moment I'd traverse a smoldering bag of Kingeferd briquettes strew in your backyard on your behalf!

Then there's that item about that new Messiah and I quote: "We will hire someone from OUTSIDE THE COMPANY and he will save us. We will bring in this bright light, this intellectual star... and he will make profits rise." Ohhhhhh... I'm shaking, Charles.

Naturally you had to paper-clip that page about office party etiquette and highlight a certain paragraph. You know, the one that says, "We all know someone who wiped out 11 months of performance with one night of foolishness..." Is this your way of getting back at me last Christmas after I third-party billed your number when I called Buffy's Dial B For Horny hotline? Hey, I said I'd transfer the charges!

Okay, I'll admit that Gravelines's poke at office memos is pretty clever and Steve Smyth's illustrations are pretty nifty. But you know what I think of those chicken scratching notices I find in my slot every week? Remember that cool-looking Yule log I gave you for your birthday? Guess the contents!

But somehow, I can't help but feel a tingling sense of paranoia when you assigned me this piece.

MEMORANDUM

TO: J.W. Booth, hack scribe
FROM: Charles Mandel
RE: Reply to submission.

Dear JWB:

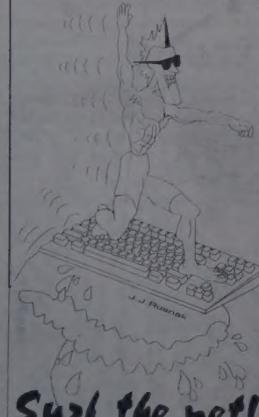
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Paying the toll at Bridges

When the kitchen staff paraded out to peer at us, we decided Bridges needed a bit more action. Four customers on a Friday night obviously doesn't keep them occupied.

CITY DINER
BY VALERIE COMPTON

Bridges is new, and stuck in an obscure location (next to the Hull's on Jasper at 90th Street). But it is surrounded by apartment buildings, so when the weather warms up neighborhood folk should start to notice their new cafe.

The dining room at Bridges is spacious, light and airy. The entry gives onto a big open kitchen. When you are seated, the view out the east wall of plate glass is of distant river valley, and, in the foreground, the unloved Hull's parking lot.

The decor is contemporary chic on a budget. Terra-cotta walls are hung with gilded picture frames empty except for the signatures scrawled directly on the wall beneath. If you enjoy such things, you might try to decipher some of these. We could see that Maureen Hemingway had left her mark above our booth, but she has a hand as neat as a school teacher's. The other black marks were a mystery.

Someone has cleverly rag-painted the concrete floors in several contrasting colors, and made candlesticks from massive hunks of rough cement. Just so you don't

get the idea the entire place was put together on the cheap, there are a few heavy antiques lying around. And there is yet more gold over the open kitchen — in the form of huge cherubs chained to the ceiling. (We wondered about the symbolism of that.)

The Trivial Pursuit cards on the table seem to offer the key to the decorating theme. This is supposed to be fun. A lark, not a lesson.

However, if room design is meant to hint at culinary style, at the menu we begin to get worried. The menu at Bridges is heavy on trendy ingredients and rash promise, and overburdened with description.

Word weary

Tomato soup, for example is not just tomato soup. It is "creamy tomato and fresh basil with a splash of Vermouth and topped with potato croutons." After a few soups, salads and appetizers we begin to weary of words.

Somebody choose a main course for us, quick, and get us out of this menu!

Where the exhaustive list of ingredients didn't tell us anything, our server was a big help. She was bright, perky and knowledgeable. A veritable beacon in the fog.

Alas, she didn't sort through the confusion on the plates the way she clarified the language on the menu. The "spicy Italian sausage pita pizza with sweet corn and field mushrooms on a basil and pine nut pesto salsa sauce" was a pleasant enough thing to eat, if modest in

comparison to its billing.

The "Fusilli of three colors..." (we'll spare you the details) "...in dijon sauce," while ample was almost unbearably salty, and, under the heavy sauce, not distinctly three colors at all.

"Corn husk roasted salmon with pineapple mango salsa" (etc.) came to the table neatly done up like a present, but its unwrapping was its undoing. The salmon was overcooked to the point of dry-as-a-board-ness. The pineapple mango salsa seemed to consist entirely of diced pineapple and crushed red pepper flakes.

The vegetable accompaniments wouldn't have been out of place on a tennis court. Long string bean like a shoe lace, rubbery wild rice pancakes — well, you get the idea.

Dessert at Bridges offers a fine reprieve. The mocha mud pie is both rich and refreshing, with a cool coffee ice cream body, warm chocolate sauce covering. The heated country apple tart is simply delicious, and beautifully presented on a plate that's been spattered with melted chocolate.

Trendy fare

The prices at Bridges are very reasonable. And there's a lunch menu with classic sandwiches that might provide an alternative to the too-trendy supper fare. Bridges needs to simplify the menu, and the plates. When the dishes show the confidence and fun of the Trivial Pursuit cards on the table, they will have hit their stride.

Dye young, stay pretty

Body henna new trend

BY SHARIFA JAMALDIN

In your-face fashion trends such as branding and piercing have dominated the early '90s. But recently a gentle addition to body ornamentation has begun to appear. The "new" fashion is the thousand-year-old tradition of henna.

Henna in the Western world is most commonly applied to the hair, leaving gorgeous stains of reds, oranges and browns.

However, Asian and Arabian cultures throughout the world have used henna as a decorative element, drawing intricate and dramatic patterns on nails, hands, wrists, and feet.

Henna is called mehndi in the Indian language, says Hermeet Kapur of the New Asian Village.

"Its use is popular in India. Women gather together to dye each other's hands and feet. Henna is natural and there are no side effects," reports Kapur.

Today's street fashion dalliance with henna may have been triggered by Jean Paul Gaultier's 1994 fall collection. It featured translucent chiffon printed with tattoos and henna designs.

Already in the U.K., club-goers are coloring contemporary images and traditional celtic symbols on their various body parts.

"The henna plant grows like a hedge," says the Asian Hut's Suryit Kapur. "The leaves are picked and ground with two stones. One stone



Finger touch-up.

Photo: Richard Simmons

second stone is held in the hand for pounding at the leaves.

"It's like green tomato paste." Kapur suggests mixing henna with coffee or tea water to make the paste more potent. The paste is then used to decorate the hands and feet with floral and other natural motifs.

The paste is left on the hand for a minimum of 15 minutes to dry, and least for one hour for deeper tones.

For the hair, the process is much simpler. Sadel Abu-Giemi of the Mideast Centre says, "Henna is combed through the hair. After some time, this should result in a reddish color."

The color lasts between one to four weeks, depending on the intensity of the dye and the length of

time the paste remains moist on the skin.

Yasmeen Mowani of ABC Spice-land asserts that the depth of color varies from person to person, depending on how warm one's blood is. If one tends to be cold, the dye is less effective.

She suggests adding small amounts of sugar to warm water to make the paste stronger and using toothpicks to draw out designs.

Both Kapur and Mowani stress maintaining the moisture of the henna paste by lightly sprinkling tea or sugar water as the paste dries on the body. The sure of hand might dab the paste with a tissue.

A package of henna costs around \$2 and is available at the Mideast Centre, ABC Spice-land, and other fine stores in Edmonton.



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Benefit bash

Since the first headlines on the disease in the early '80s, AIDS has seriously impacted the fashion community. Designers, photographers and other industry players have all been affected by the loss of a friend or colleague.

LOOK BY RYAN GREENWOOD

At the Black & White Affair, held Feb. 19 at Commerce Place, the queen of Concrete, Deidre Hackman designed a T-shirt heralding her support for the cause.

Another Edmontonian who supported the silent auction was Cindy Warwick. This New York-based photographer donated a poignant print titled "Silence = Death".

The dress code revolved around black and white, and the ever-present red ribbon. Tuxedos, of course, were popular for both men and women.

Others opted for a more creative approach. Mary-Lea Crawford, of Corporate Communications with the City of Edmonton got a second wear out of her wedding gown complete with divorce papers hanging off her veil.

Around the crowd, one could see an eclectic mix of society types. Alderman Michael Phair chatted it up with Syncrude bigshot Darcy Leveque. Pam Freeman of the Daily Planet cruised the crowd with Hackman. The House of Sha-Menn team was also present.

Former head of the Arden The-



Remembering colleagues.

atre, Bruce Borysiuk, managed to make the event. Now, the general manager for the Arts Centre in North Bay, he acquainted himself with old friends.

With Guess as a major sponsor, the fashion feel was definitely apparent. Testers of the Guess cologne and perfume were available, along with a creative display of all the Guess models.

Other local supporters were Stanley Carroll, Eldean, Grant Olsen, Brenda Bastell and Hot-house furniture.

SEE Food

SEE Magazine offers these restaurants as recommendations.

PRICE GUIDE

Inexpensive, up to \$8: \$
Moderate: \$8-\$15: \$
Expensive: \$15-\$25: \$
Very Expensive: \$25 and up: \$\$\$\$
(based on a complete meal for one, excluding alcoholic beverages)

BISTRO

Normand's Cafe: 11639 Jasper Ave., 482-2600. A bistro-style restaurant with a less-than-French menu, the reliable kitchen always satisfies, while the ever-present, gracious host - Normand himself - takes good care of his customers. Seasonal specials include wild game; another highlight is their cigar, gourmet dinners held by special request. \$-\$

BURGERS

The Billiards Club: 2nd fl., 10505-82 Ave., 432-0335. The slap and crack of pool games provide the background music to hearty hamburgers spilling mushrooms, onions and cheese. A side o'fries and a pint o' beer make a winning combo. \$

CAJUN

Dadeo: 10548A-82 Ave., 433-0930. Soak up a blast of the blues at this casual, comfortable diner. Dadeo's got the best jukeboxes in town, bar none. Every bit as good as the musical selections is the food, savory servings of gumbo, oysters, po'boys and more. \$-\$

CALIFORNIAN

Kokomo's California Bar & Grill: Bourbon Street, West Edmonton Mall, 487-6558. All appetites and cuisines served here - just like in the sun-kissed American state. A mélange of the tried and true: pastas, steaks and stir-fries. The friendly, relaxed atmosphere makes you forget you're in the monster mall. \$-\$

CHINESE

North China: 12208 Jasper Ave., 448-9998 and 9920-82 Ave., 448-9999. A paradox. Dismal decor, and they seem puzzled when you want to sit down. Don't do it. Order takeout or free delivery - North China's raison d'être, which they have down to a science. Best hot and sour soup in town, great pot stickers and generous dishes. \$

DELI

Prairie Oyster Bistro Style Deli: 12516-102 Ave., 452-5752. A nook of an eatery tucked into a tiny strip mall, the Prairie Oyster is big on food. Proprietors Kate and Charles Pick carefully select such exotica as boccancini, shiitake mushrooms, and dried berries. Their fresh baked bread on Saturday is heaven on earth. \$

Zenari's: Manulife Place, 423-5409. Both the patrons and the food at Zenari's are well-dressed. Yummy specials change daily, but usually include gourmet pizzas, healthy sandwiches and salads, and decadent desserts. For those on the move, take it out. More sedentary types might prefer staying put at the combo colorful deli, gourmet grocery store and kitchen shop, and watching the passing parade. \$-\$

ITALIAN

Il Portico: 10012-107 St., 424-0707. This is one trendy trattoria. Anyone who's anybody in town eventually dines in this hip and noisy room. Accommodating staff, and an innovative kitchen serve fresh, imaginative Italian food with excellent results. Reservations recommended. \$-\$

Tasty Tomato: 14233 Stony Plain Road, 452-3594. Tasty, tantalizing, home-cooked Italian food - just like momma made. People are lining up to get into this tiny eatery, so they can tuck into great pastas and specials, pizzas, and house salad with "secret" dressing. \$-\$

JAPANESE

Furasato: 10012-82 Ave., 439-1335. Calming, homey and welcoming, to enter Furasato is to be transported to a world of rough-hewn wood, close, cozy tables and delectable delights. Offers the range, from bento boxes, to sushi and udon noodles. \$-\$

MEXICAN

Julio's Barrio: 10450-82 Ave., 431-0774. Forget the falling peso with a few margaritas or a couple of cervazas in this hot 'n' hip south side spot. Amidst the iron cactus coat-hangers and comfy leather chairs, power-lunchers yap on cell-phones and nosh on burritos, quesadillas, fajitas and, of course, muchos nachos. \$-\$

PIZZA

Bella Crusta: 10332-82 Ave., 430-6221. Not your ordinary pizza joint. Pizza therapist Jeff Caskenette cures everyday ailments with original combinations such as B.C. salmon, capers, sweet onions and dill; or chorizo sausage, mushrooms, sweet peppers and asiago cheese. \$

Goin' South Tonight?

it isn't plastic. it doesn't glow
in the dark. And if you ever need to know
what time it is to the tenth of a second, you're
gonna have to ask someone. You know it. It's the
watch your dad gave you. And it tells more than the time.

IIIYMIKA!

Traditional meets modern in Ukrainian dance extravaganza

Absolutely Shumka
Ukrainian Shumka
Dancers
Jubilee Auditorium
Mar. 1-4

DANCE
 BY SANDRA SPEROUNES

A man leaps into the air, kicking his legs out past his ears. A group of five women wearing traditional headdresses and red boots link arms and promenade slowly in time to the sounds of eastern European music.

These are the images that come to mind when one thinks of Ukrainian dancing. But John Pichlyk and his troupe of Ukrainian Shumka Dancers want to change that with their latest and largest production now on tour across Canada — *Absolute Momentum... Absolute Dance... Absolutely Shumka!*

"That's the obligation that we have as a contemporary 1995 dance company with a mandate of putting our culture on an international stage," explains the artistic director and visionary of the 36-year-old troupe.

During his 13-year tenure as Shumka *kerivnik*, Pichlyk has al-

ready supervised the establishment of a dance school to assist young dancers onto that stage.

Now, with the help of a local modern dance guru and the artistic director of the Kiev Ballet, Shumka is hoping to create a style of Ukrainian dancing for the '90s and the years ahead.

The company wants to take the dance form out of the old country and modernize it for a new world audience — while still fulfilling the cultural needs of Canadian Ukrainians.

"I think the whole world has changed... when you take a look at the doorways that are open between our country now and Ukraine.

"The abilities to inject our evolution here in Canada with new and exciting ideas, it's wide open. The art form itself, I think, demands new and continuous images," crackles Pichlyk's voice over the phone from his office.

Audio landscape

Shumka created those images by collaborating with a number of different people over the past three years. The audio landscape for *Absolutely Shumka!* was written by Ukrainian contemporary

composer Yuri Schevchenko and recorded by the 52-piece Kiev City Symphony. (For Shumka's hometown performances, the score will be performed live by the Edmonton Symphony Orchestra.)

Two of the dances in the production were staged by Victor Litvinov, the artistic director of the Kiev Ballet. The other was choreographed by modern dancer Brian Webb.

Strange side

For some, Shumka's collaboration with Webb may seem a little on the strange side. Webb himself says he was intrigued when Pichlyk first approached him with the idea of working together.

"I was interested as to why they wanted to work with me because I do solos primarily. And, I mean, I think we all know my work is rather political. And so I wondered what kind of content they were interested in with me," Webb recounts slowly.

"But the thing was that several of the Shumka people had seen my work and what they were interested in was my exploration of ritual. And that was what they wanted to be looked at in this piece that John and I worked on."

That piece is *Night of Perun* and takes a look at pre-Christian times in the Ukraine.

"There is no Ukrainian dance image lexicon associated with this time frame in our history," says Pichlyk. "So ultimately it's the artistic interpretation of the feelings of that time that needed to be expressed."

Both Webb and Pichlyk say there were a number of challenges trying to mix modern movement with traditional Ukrainian dancing.

For one, Webb wasn't used to working with a group of 50 dancers and had to rely on the "crowd control" talents of Pichlyk.

"I've never seen anybody who can get a crowd moving through space better than John can," Webb says with subdued amazement.

"The way Shumka can create a community of people moving through space is quite something."

Webb also had to work against some of the Shumka dancers' natural instincts. He didn't want them to move in perfect time to the music, nor did he want them to play up to the audience.

"A lot of the dance doesn't even face the audience," says Webb. "I wanted to create a dance where the audience is witnessing what the dancers are doing."

From Pichlyk's point of view, the intense physicality of Webb's dance style was the hardest obstacle for Shumka to overcome.

"We really had to learn how to



Updating a classic dance form for the '90s

roll, how not to crash on the floor. That took a while. We were wondering if we were still going to have any kneecaps left," laughs Pichlyk. Despite the rigorous workouts, he has nothing but praise for Webb.

"We both had to search very hard for the movement and presentation. And Brian has just been awesome. He has really worked hard at helping project the images that I wish to project."

Seasonal rituals

Pichlyk also talks in glowing terms about his second collaborator, Victor Litvinov. The artistic director of the Kiev Ballet helped create Shumka's two ballet-inspired dances — *Cycles of the Sun* and *Katrusha*.

The first depicts the different seasonal rituals across the Ukraine. *Katrusha* tells the story of a rebellious blacksmith's daughter and her adventures in a Tartar military camp and a Sultan's harem.

"Litvinov is very gifted. He obviously brings with him a world of experience and knowledge," says Pichlyk. "He's been able to

express in movement so much of what we in years gone by were unable to do.

"Involving theatre with dance has always been something that has been a very difficult challenge. Victor easily binds those two together."

Now that the binding process is over, Pichlyk says that he can't wait to show off *Absolutely Shumka!* to Edmonton audiences.

"I think the show itself represents a sincere effort to bridge the past, present and allow the future possibilities to grow. And I feel honored being part of that direction, that crossroad," he beams over the phone.

Pichlyk says after the company's 11-city tour across Canada, Shumka hopes to perform in the United States and around the world. He says the company also hopes to continue working with choreographers from the worlds of modern dance and ballet.

"I think blending these different disciplines with the past and present really completes the picture of what we're about and what we aspire to become," sums up Pichlyk.



Shumka will still retain many of its cultural aspects.

FAMOUS PLAYERS

\$4.99 MATINEES
CHILDREN / GOLDEN AGE \$4.25
PARAMOUNT 428-1307

10233 Jasper Avenue DTS DIGITAL SOUND

JUST CAUSE M
daily 7:00, 9:30 PM, mat Sat/Sun 2:00 PM

SCARFACE
1148 SAT/SUN SHOW

\$4.99 MATINEES
CHILDREN / GOLDEN AGE \$4.25
WESTMOUNT CENTRE 455-8726

111 Avenue & Grosvenor Rd. DTS DIGITAL SOUND

JUST CAUSE M
daily 7:15, 9:45 PM, mat Sat/Sun/Thur 1:30 PM

FORREST GUMP M
daily 6:30, 9:30 PM, mat Sat/Sun/Thur 1:30 PM

BRADY BUNCH PG
daily 7:05, 9:20 PM, mat Sat/Sun/Thur 2:00 PM

LEGENDS OF THE FALL
daily 4:45, 9:30 PM, mat Sat/Sun/Thur 1:45 PM

\$4.99 TWILIGHT SHOWS
WESTMALL 5 444-1242

West Edmonton Mall DTS DIGITAL SOUND

JUST CAUSE M
daily 7:05, 9:45 PM, Sat/Sun/Tues/Thur 1:35, 3:55 PM

LITTLE WOMEN M
Sat/Sun/Tues/Thur 3:40 PM

BRADY BUNCH PG
daily 7:20 PM, 9:25, Sat/Sun/Tues/Thur 2:00, 4:00 PM

BATMAN
Sunday only 1:30 PM

LETHAL WEAPON
Sunday only 1:30 PM

HEAVYWEIGHTS M
daily 7:15, 9:30 PM, mat Sat/Sun/Tues/Thur 1:45, 3:50 PM

FORREST GUMP M
daily 6:55, 9:35 PM, Sat/Sun/Tues/Thur 3:45 PM

NOBODY'S FOOL M
daily 6:55, 9:35 PM, Sat/Sun/Tues/Thur 7:00 PM

\$4.99 MATINEES
CHILDREN / GOLDEN AGE \$4.25
LONDONDERRY 444-1242

137 Ave. & 66 St. DTS DIGITAL SOUND

JUST CAUSE M
daily 7:00, 9:30 PM, Sat/Sun/Thur 2:15 PM

BRADY BUNCH PG
daily 7:15, 9:15 PM, Sat/Sun/Thur 2:30

SPECIAL SAVINGS
1ST RUN FILMS
CAPITOL SQUARE ONLY

6.00 GENERAL ADMISSION

3 CHILDREN AND GOLDEN AGE

3 TWILIGHT SHOW

ALL SEATS (BEFORE 6 PM)

CAPITOL SQUARE 428-1303

1065 Jasper Avenue

BRADY BUNCH PG
daily 7:15, 9:15 PM, Sat/Sun/Tues/Thur 2:30 PM

NOBODY'S FOOL M
daily 7:05, 9:25 PM, Sat/Sun/Tues/Thur 2:00 PM

FORREST GUMP M
daily 7:00, 9:35 PM, Sat/Sun/Tues/Thur 2:00 PM

MURDER IN THE FIRST M
daily 7:10, 9:30 PM, Sat/Sun/Tues/Thur 2:10 PM

No 7:00 show on Mon/Fri 10 PM

\$3.00 DAILY MATINEE
GATEWAY 436-8977

29th Ave. & Calgary Trail DTS DIGITAL SOUND

JUST CAUSE M
daily 7:00, 9:15, 11:15, 1:45 PM

UNFORGIVEN
Sunday 1:30 PM

RAINMAN
Saturday 7:30 PM

SHAWSHANK REDEMPTION
daily 2:45, 4:30, 9:30 PM

JUNGLE BOOK G
daily 1:30 PM

NOBODY'S FOOL M
daily 1:30, 4:10, 7:00, 9:25 PM

MURKIES OVER MURKAWAY
daily 1:40, 3:50, 7:10, 9:40 PM

LEGENDS OF THE FALL M
daily 1:30, 4:00, 7:00, 9:35 PM, Sat/Sun 1:30 Sat/Sun

NOBODY'S FOOL M
daily 1:30, 4:10, 7:00, 9:25 PM

BRADY BUNCH PG
daily 2:30, 4:30, 7:20, 9:20 PM

HEAVYWEIGHTS M
daily 2:15, 4:20, 7:15, 9:15 PM

FORREST GUMP M
daily 3:45, 6:45, 9:25 PM

AT THE FLIX



"Ye canna die McLeod, ye're immortal!" No, that's not it. "There are three trials to reach the grail." Bugger! "He kills one of your men, you kill two of his." Damn, damn, damn. "The name is Bond, James—" Oh, hell, Line!

JUST CAUSE Famous Players Daily

Once they managed to figure out which button to push to get the machine under way, this wasn't a bad movie, what I could see of it — they never did get the focus right.

Just Cause follows a pretty standard psycho-thriller model and does it well enough to elicit jumps of fright at appropriate moments. It is, however, exactly what it appears to be in its commercials, a vehicle for four Hollywood faces and names to appear together to substitute for taut, suspenseful storytelling.

Paul Armstrong (Sean Connery), a retired lawyer, speaks publicly against the death penalty, besting his opponents with statistics and forceful verbiage. Out of the audience approaches the grandmother of convicted Florida murderer Bobby Earl Ferguson (Blair Underwood), telling him of her grandson's forced confession and impending date with the electric chair. After consulting with his wife, a Florida native herself, Armstrong, his wife, and young daughter decide to go south to visit her folks on a working holiday. Bad move.

Bobby Earl's forced confession appears racially motivated, beaten out of him by suspected "Uncle Tom" sheriff Tenny Brown (Laurence Fishburne). Contributing to the evidence against the conviction is a letter of sick enjoyment sent to the family of the murdered little girl from serial killer Blair Sullivan (Ed Harris) who lives on death row with Ferguson. The rest is the cinematic equivalent of a double flip with a half-gainer.

Connery could recite a phone book and be hailed as a dramatic genius. Underwood tries hard and is adequate. Harris is a decidedly great kook.

FILM CLIPS
REPERTORY THEATRE SHOW TIMES

All listings were accurate at press time.
Check with theatre for confirmation.

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
102 Avenue & 128 Street, 453-9100

BATTLEGROUND: (1949) An Academy award-winning replay of the Battle of the Bulge. Stars Van Johnson and Ricardo Montalban. (Feb. 23, 8:00 pm)

But we've seen these characters before, and some of the footage as well — we all know the against-the-traffic car chase capped by the jump-the-drawbridge trick. Well done, but

already done. And you can probably guess the rest of the plot by simply studying the synopsis above. Don't squint.

Chauncey Featherstone

VIDEOS

THE GATE TO THE MIND'S EYE Miramar Video

Computer animation has come a long way from the flickering lines of *Pong*. It has advanced to the point where some images are practically indistinguishable from photographs (don't tell this to Judge Ito), and Computer animation has now progressed to the point where it is considered Art, and has become saleable in its own right. Enter the third video in the *Mind's Eye* series, *Gate to the Mind's Eye*.

The Gate is a collection of widely diverse computer animations edited together into one 50-minute pixelated fantasy. There is no plot per se, though the segments are (very) loosely linked into a (somewhat) logical sequence of ideas and concepts. Scenes of a *Blade Runner*-esque dystopic metropolis are followed by images of world destruction, then by a sequence representing the rebirth of mankind.

The individual sequences come from a wide variety of sources. Some are works of computer artistry created for its own sake, some

come from exposition thrill rides, and others were originally created for commercials. One source is the award-winning short, *How to Make a Decision*, appearing in the last incarnation of the *Spike and Mike Festival of Animation*, while two others come from the opening sequences of *Star Trek: The Voyager* and *Star Trek: Deep Space 9*.

None of the source animations are used in their entirety and a completely new soundtrack (composed by Thomas Dolby) was created. Dolby's soundtrack is acceptable, but not outstanding. Though live instruments generally sound better than fake ones, in this case it would have been better to use truly synthesized sounds — not synthesized sounds that try to mimic real ones.

For fans of computer animation, and the television cartoon *Reboot*, this is probably a must-have. For everyone else (especially fans of music videos) it's still an interesting diversion — although its predecessor, *Journey through the Mind's Eye*, was much more visually striking. Watch for the jumping eyeballs and the tap-dancing parrot robots.

Roy Fisher

a MINUTE at the MOVIES by Todd James

BOX OFFICE TOP FIVE

1 THE QUICK AND THE DEAD Not just another western with a six-shooting, tough-as-nails Sharon Stone riding high in the saddle: it's far worse than that. This is a duster that can't decide whether it's a serious cowgirl movie or a spoof of your classic western shoot 'em up. Either way it's pure driven from spur to brim. Stone spends two hours either trying to look cool or like a deer caught in the headlights. DiCaprio is laughable. Hackman, as good as he can be, is boring here as is the rest of this so-called Western. Keep your eight bucks in your holster.

0 out of 5.

2 BOYS ON THE SIDE

A strong cast featuring Whoopi Goldberg, Mary Louise Parker and Drew Barrymore make *Boys on the Side* watchable, but you'll find the sugar laid on too thick in this story of three acquaintances who develop a close friendship on a trip across the country. Goldberg is Jane, a lesbian rock singer headed west, who meets Robin (Parker) who's trying to retrace a happy family vacation she took as a child. Jane falls in love with Robin, and later learns that Robin is HIV positive. They eventually hook up with Barrymore on the run from an abusive boyfriend, and the three settle in Tuscon. *Boys on the Side* runs out of ideas after this trio hits the desert, but director Herbert Ross tries his best to squeeze all the tears he can out of the story as it slips into some pretty syrupy melodrama.

2 1/2 out of 5.

3 LEGENDS OF THE FALL

Shot in beautiful Alberta, this sweeping drama spans several decades starting in the early 1900's where we meet the Ludlow family of Montana, headed up by Anthony Hopkins, who plays a retired cavalry officer and father of three sons. The elder Ludlow raised his sons on his own with the help of his native friend and family guardian, One Stab. As the boys grow older, Tristan (Brad Pitt) develops a unique relationship with One Stab. But it's the bond between the three brothers (Pitt, Aidan Quinn and Henry Thomas) as they're torn apart by the youngest Ludlow's fiance (Julia Ormond) that is the meat of the story. With a cast this strong and a story of a family that's universal, you'll find this hard not to enjoy.

4 out of 5.

4 DUMB AND DUMBER

There's always been room for completely stupid, forget the message, this is as goofy and anti-message as it gets. It's also very funny, and why wouldn't it be, featuring the Jerry Lewis of the '90s, Canada's own Jim Carrey as Lloyd Christmas teamed up with Jeff Daniels as Harry Dunn in the grand tradition of Cheech and Chong, Bob and Doug, and Beavis and Butt-head. Often it's just plain rude, but it had me laughing uncontrollably.

4 out of 5.

5 NOBODY'S FOOL

Paul Newman is terrific as Sully, a mostly unemployed construction worker who walked out on his wife and one-year-old son over 30 years ago. He's given the opportunity to make up for those years and develops a relationship with his grandson after his son separates from his wife and moves back to the town of New Bath, New York. Sully delights in feuding with one of his few employers in town, played by Bruce Willis. Willis actually acts here, and he and Newman work well together. We also meet Sully's former eighth grade teacher and landlady, Mrs. Beryl, played by the late Jessica Tandy. She is a flawless final performance, and with Melanie Griffith she helps round out a great cast.

4 out of 5.

Todd James hosts *A Minute at the Movies*, heard daily at 6:25 a.m., 9:35 a.m., and 5:50 p.m. on K-97.

AT THE FLIX

LOVE & A .45
Princess Theatre
Feb. 23-25

I'm thinking about proposing a new newsgroup on the Internet called recarts "white trash cinema" wherein net-surfers can discuss merits of the popular film sub-genre that deals with trailer-park-mass-murderin'-lovers-on-the-run.

You know, films like *Badlands*, *The Godfather*, *True Romance*, *Kalifornia*, and *Natural Born Killers*.

Participants of the newsgroup would likely be adherents to the holy trinity of Quentin Tarantino, Christian Slater and Juliette Lewis.

And on this newsgroup, the latest hot topic would be Cary M. Takington's feature film debut, *Love & A .45*.

Stylistically, *Love & A .45* shares much in common with Oliver Stone's experimental juggernaut — psychedelic traveling shots, shifts from color to black and white, and a satirical attitude towards tabloid television — but is definitely a lot more subtle, and noticeably less violent.

It makes up for its scaled-down "out-thereness" with a great deal of wit and surprising plot twists. Of course, in comparison with *Natural Born Killers*, merely having a coherent and logical plot is a treat.

The story concerns the outlaw lovers Watty and Starlene as they race across Texas trying to reach the Mexican border. You see, Watty has borrowed drug money from a twisted evangelist and robbed one too many convenience stores in order to buy his beloved a wedding ring, and when his life is threatened, Starlene reacts in an unexpectedly violent manner, putting the two of them in even greater danger.

Takington wanted to make a spiritual sequel/parody of *Bonnie and Clyde*, and in many ways his film has the charm of the independent American cinema of an earlier generation than the "oh so hip" attitude copied by the modern breed of indies.

The appearance of indie film icon Peter Fonda (that's Bridget's dad, for those who didn't know) only adds to this feel.

Love & A .45 stars a fresh, young cast that includes Canadian born actor Gil Bellows (*The Shawshank Redemption*) as Watty and former model Renee Zellweger (*Dazed and Confused*) as Starlene.

Also of note is Zellweger's *Dazed and Confused* co-star, Rory Cochrane, known to his legion of fans as Slater — a role that for a time was a minor topic on the Internet — here playing biker Billy Mack Black.

Jason Margolis



THE ADVOCATE
Princess Theatre
Feb. 23-25

Here's an intriguing concept for a film. It seems that in Medieval rural France animals were put on trial just the same as humans. And just to demonstrate the manner in which such a judiciary system operated (and to warn the hearts of animal rights activists everywhere), *The Advocate* opens with a bestiality trial for which the donkey participant is acquitted while her human counterpart is found guilty and executed. Chalk one up for the four-legged folks!

Into this superstitious and folklorish social system arrives the noble-minded public defender Richard Courtois (Colin Firth), who had assumed that a simple life in the country would be preferable to greedy, materialistic city life in cosmopolitan Paris. However, he soon discovers that the village of Abberville is actually a hotbed of conspiracy, bigotry, anti-Semitism, carnal sin, and witchcraft. In essence, no different

than any other medieval town... But Courtois is a man of the people who believes in innocence before proving guilty -- your basic '90s movie lawyer. Talk about being ahead of your time.

Facing the duel opposition of a shady feudal lord and the Roman Catholic Church, Courtois is forced to defend a pig against the charges of murdering a local Jewish boy. To make matters worse the pig belongs to the local, impoverished, and highly unwanted Gypsy community. Although Courtois never doubts the pig's innocence, he is at first reluctant to defend the porker until he begins to unravel the darkness that plagues Abberville.

Never truly a mystery as the identity of the real murderer is quite easy to guess, *The Advocate* does surprise viewers as Courtois is forced to shift allegiances, never knowing who is working for or against his cause. The film benefits from the strong performances of Firth, Jim Carter as Courtois' clerk Mathieu, Amuna Annabia as the Gypsy pig owner Samira, and newcomer Sophie Dix as the chambermaid Maria. Ian Holm so successfully walks the tightrope between sophisticated wit and parody in his role as the liberal-minded priest Albertus that he utterly redeems himself from his appearance in *The Madness Of King George* (an overrated film if I've ever seen one).

Director Leslie Megahy's script is rich with intriguing facts about the Medieval justice system, but sometimes becomes so convoluted as to confuse. The lush, but dimly-lit, images wrought by cinematographer John Hooper often bring the paintings of Rembrandt to mind, although the profusion of naked bodies on screen alludes to the work of Renaissance artists as well.

Jason Margolis

Alternative Video Spot

Locally Owned and Operated
10050 - 82 Ave. • 439-2233
(WE RESERVE)

TIME COP
NATURAL BORN KILLERS
ANDRE
A GOOD MAN IN AFRICA

Alternative:
CALENDAR
(An Atom Egoyan Film)
BARCELONA
MEET THE
FEEBLEY
BAD TIMING
SENSUAL OBSESSION

GARNEAU THEATRE
Movie Info 431-0728
8712 109 St.
W. Edmonton • Full Service • Seating
FREE REFILL
Large Pop or Popcorn with Movie
Buy 1 Get 1 Free
The Lion King G
Feb. 24 9:30 PM
Mystique (PG) Feb. 26 2:30 PM
Star Trek Generations PG
The Hunted PG
X-92 Nite Owl PG Feb. 24 & 26 11:30 PM
Highlander III: The Sorcerer M
Sensational 1000 PG
All Nite Owl Shows 55
Before 6 p.m. All Shows \$1.25
After 6 p.m. \$2.50 Tuesday All Shows \$1.25



Movieline 433-5785
10050 - 82 Avenue

THE ADVOCATE (R) 7:00 PM
LOVE AND A .45 (R) 9:30 PM

LOVE AND A .45 (R) 7:00 PM
THE ADVOCATE (R) 9:30 PM

SATURDAY 10:25
THE RETURN OF TOMMY TRICKER (G) 1:30 PM
THE ADVOCATE (R) 7:00 PM
LOVE AND A .45 (R) 9:30 PM

SUNDAY 10:25
THE ANCHORESS (TBA) 7:00 PM
BULLET IN THE HEAD (R) 9:30 PM

MONDAY 10:25
THE ANCHORESS (TBA) 7:00 PM
BULLET IN THE HEAD (R) 9:30 PM

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Something dead lurks at the theatre and it's the audience

Something Dead and Evil Lurks in the Cemetery and It's My Dad
Chinook Theatre until Feb. 25

THEATRE

BY MICHAEL CLARK

It must be infuriating. During last year's Fringe, one of the hottest tickets in town was for Marty Chan's latest play, *Polaroids of Don*. Advance tickets were in two days, and line-ups for the remaining tickets started hours in advance of the show.

This was also the case for Chan's first smash Fringe hit, *Something Dead and Evil Lurks in the Cemetery and It's My Dad*.

Something Dead and Evil Lurks in the Cemetery and It's My Dad, a couple years before Tickets could not be bought for love or money — not, at least, during the Fringe.

After the Fringe, the story is very different. Those fanatical devotees dry up and blow away like the leaves in the fall. This happens to other successful Fringe acts, too: their fans go into hibernation.

Monkey's uncle

If there were 50 people in the Chinook Theatre for the Saturday night performance of Rapid Fire Theatre's production of *Something Dead and Evil*, I would have been a monkey's uncle. It was such a waste, too, because the show so much fun.

Director Patti Stiles has resurrected (as it were) Chan's 1992 hit in a polished, rewritten version that kept the audience belly-laughing for the whole show.

The plot, if something this silly can be called a plot, centres on the efforts of a hapless schlock horror movie-maker (James Toupin).

He and his spoiled ham lead actor (Mark Meer) want to derail an investigation of their books by an embittered, antagonistic auditor (Harvey Anderson), which will certainly land them in jail.

Toupin is shown the pair's latest movie, in which a mad scientist (Meer again) has discovered a way to re-animate the dead and plans to take over the world.

That's when the auditor finds out that he is attracted to the requisite female victim character (Michelle Ascher) and that he can talk to the film's characters.

Eventually, he discovers that he can move between "reality" and the world of the film.

Hapless pair

Mayhem and romance ensue as the hapless pair try to burn down the studio, the auditor falls in love with the woman, who becomes an empowered woman not needing a man, and the mad scientist and his zombies break out into "reality" to conquer the real world.

The acting, as might be expect-

ed, is completely over-the-top shameless hamming.

Garett Ross sets the tone hilariously in the first scene with a bang-on send-up of every bad Rod Serling-style narrator. The whole cast of the "movie" proceeds in similar fun, with a stilted mugging style through Chan's fantastically (and intentionally) bad dialogue.

Special mention goes to Ascher whose two-dimensional characterization of "Jenny" is only improved by the perfect scream.

It's a hoot to watch Anderson's "straight" character get sucked into the style of the movie, and Toupin's mincing "Milo" grates appropriate by on the audience's nerves, but the show belongs to Mark Meer.

Moving through lightning quick changes between "reality" and the movie, his inspired rubber face and manic energy steals many of the several scenes he's in.

Something Dead and Evil definitely benefits from the above-Fringe production values of Stiles's production.

The show's changes between the black and white world of the movie and the color world of "reality" are quite ingenious.

Shades of grey

Anderson, who also designed the costumes, creates a monochromatic pallet for the movie that fades into shades of grey under an innovative lighting design by Jason Golinsky.

In comedy as fluffy as this, it is important that the pace be sufficiently manic to keep the audience from realizing how silly the thing they've bought into really is.

A few times, though, I found that this pace flagged, and I found myself buying out. It was only for brief periods, though, when I wasn't laughing with the rest of that too small audience.

Shadow puppets explore five world faiths

Traced Roots
Catalyst Theatre
until Mar. 5

THEATRE

BY MICHAEL CLARK

It's not what one normally experiences on a night out at the theatre, but *Traced Roots*, Catalyst Theatre's current offering (playing through Mar. 5) is a relaxing, edifying, and unique way to spend an evening. The play uses the medium of Balinese shadow puppets to tell stories from the creation myths of five world faiths. Plains Indian spirituality, Judaism, Christianity, Shi'a Islam, and Sikhism.

I know nothing about real Balinese shadow puppet theatre, so I labor under the assumption that what I'm about to describe approaches authenticity. The "stage" is a screen about the size of a bedsheet with a light placed about 10 feet behind it. More than 150 puppets, intricately fashioned by Neme von Gaza, are worked by three

puppeteers, to a soundtrack of stories and music. The voices don't act as much as they narrate the stories — they're very low-key.

The puppets are truly beautiful. The puppeteers (Kate Ryan, Alice Nash and Heather Swain) create interesting images overlaying human forms, buildings, oceans, suns, and thundering mounted armies. Underneath all two-and-a-half hours of action is a hypnotic soundtrack created by Darrin Hagen from a fusion of traditional music from the different faiths and his own style.

Religious history

It's not great theatre in the traditional sense. It doesn't pull you along and make you want to find out what happens next. Some of Ruth Smillie's stories, the rendition of Christianity in particular, skip over and through details that make the "story" difficult to follow. This may be because I'm familiar with the Christian stories, but that makes me wonder about



Scene from *Traced Roots*.

the treatment of the others. The Plains Indian section was more of a history of a white conquest than a creation story, but as the other stories progressed, this slipped into a context of the impact of political events on religious history.

Traced Roots, was nonetheless,

a very enjoyable experience for me. I loved the relaxed atmosphere. Watching the puppeteers was a fascinating trip. The smooth, flowing images on the screen belie the frenetic activity behind it. Being allowed to witness this let me feel a kinship with the puppeteers.

GALLERY BEAT

By Wendy Boulding

Ng at ANOSA

One of the most dynamic art galleries I have yet visited is nestled in downtown Edmonton. Found on the second floor of Manulife Place West is ANOSA, a gallery devoted to featuring art created by students who live here in the city. The colors and the images leap off the walls and left me in a state of awe.

One of the artists whose efforts can be found at ANOSA is photographer Sonia Ng. A student of NAIT, Sonia started in photography just after high school. Her work is thoughtful, spellbinding and very urban.

"To me, good photography always involves the person looking at it," she said. "If you look at my work, you really have to use your head."

What gives Sonia Ng's promise is her lack of restraint and the mature realism she approaches her photography with. Says Ng, "Craft is more important in everything you do." Her exhibit, entitled *Overwhelmed Departures*, runs until Mar. 2.

Nature goes contemporary

The Alberta Craft Council Presents...Gallery and Craft Shop brings nature indoors by featuring two exhibits: *Nature Resting Indoors* and *Love Follies* until Mar. 25. The first exhibit includes displays of natural materials used in a contemporary manner. This includes David Belke's unique willow furniture pieces, and Rae Hunter, who makes baskets out of Alberta grasses. *Love Follies* includes a collection of the creative works of Pat Strakowski. Her paper mache, mixed media sculptures portray symbols of love.

Working on a whim

Two galleries located within high schools are offering their own exhibits as well. The spacious Victoria Centre for Art presents *Whimsical Paintings*. Works by Nancy Spiller Corrigan until Feb. 28. The Sunflower Gallery found at Strathecona Composite High School, has begun featuring the work of nine artists who work either on canvas or paper.

From what I've seen, artistic gems can be found where student artists can display their work. The art is refreshing, alive, and not jaded by experience.



Photo: Wendy Boulding

Franklin expedition hits stage

In the Teeth of the Shore
Workshop West
Springboards Festival
Feb. 23-25

THEATRE

BY CHAUNCEY FEATHERSTONE

The playwright-director, a rumpled Thomas Nerling, sat in the couch farthest from Café La Gare's cappuccino machine, considerablywithstanding the chill coming off the big glass windows out of deference to a microphone proven to dislike cappuccino machines. I like to console myself by thinking he was continuing his research on the Franklin expedition, perhaps wanting to experience in a small way what they experienced; probably he was just being nice.

Spread before him were the working notes of *In the Teeth of the Shore* and running through his mind were the logistics of bringing the show's three major components together for the first time on the following Sunday. At that point, they had still been rehearsing separately.

In the Teeth breaks down into "Requiem for Crew," "Saint Cuthbert," and "Excavation," pieces inspired by the stories of the tragic

Franklin expedition, mummified Franklin crewmember, John Torrington, and the U of A's Owen Beattie expedition of the early '80s that discovered Franklin's fate. Nerling forges an amalgam of artistic expression, acting, dance and movement, and music.

"Different disciplines all work together," he says with latte-fueled enthusiasm.

"Sometimes they all come together, sometimes they're working in contrast, so I always look at it musically."

Skewed musical

Nerling's dialogue is peppered with musical terms like "operatic," "symphonic," and he even agrees to "skewed musical."

New Heart Company of Artists, Nerling's love child, was created specifically for staging works like *In the Teeth*. Nerling refuses to categorize his work, that refusal provides New Heart with its mandate.

"There wasn't, in town, anybody doing anything like it," he states.

"In terms of how I saw what I wanted to say or project or present, I had to find a different kind of method. I was sort of in a deep end, struggling to kind of work it out on

my own. Where there are no rules you make your own."

Nerling recognizes the drawbacks to his renegade style.

"It's tough to get an audience ready for this type of theatre. If you're unknown that's even harder, and if you're doing something different that's even more difficult."

He smiles as he plays his trump. "At the same time, we're the only people doing it, so we're not in competition with anyone."

So far, funding hasn't been a problem in Klein's Alberta, but New Heart is developing other marketing strategies anyway, with a definite end towards self-propagation.

"Everything we put out becomes something that gives us an identity," an attitude Nerling will continually stress whether the medium is a stage, a poster, or a T-shirt.

Not surprisingly, given Nerling's musical bent, past audiences have asked for sound recordings of company works and that's another ace he's working to play, either in tape or CD formats.

As we paused to view and feel the evidence of the bitter cold outside, it was hard not to draw a parallel between Sir John and Thomas Nerling.

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- DEEP PURPLE Deepest Purple
- DEEP PURPLE Machine Head
- JOHN DENVER Greatest Hits Vol 1
- DIMEOLA/McLAUGHLIN/DE LUCIA Friday Night In San Francisco
- CELINE DION Celine Dion
- CELINE DION Uprise
- CELINE DION Incognito
- DIRE STRAITS DIRE Straits
- DIRE STRAITS Communiqué
- DIRE STRAITS Love Over Gold
- DIRE STRAITS Making Movies
- DONOVAN Greatest Hits
- DOOBIE BROTHERS Best Of
- DOORS Morrison Hotel
- DOORS Doors
- DOORS I Am Woman
- DR. HOOK Greatest Hits
- DR. HOOK Revisited
- BOB DYLAN Greatest Hits
- BOB DYLAN Highway 61 Revisited
- BOB DYLAN Times They Are Changin'
- E.L.O. Greatest Hits
- EAGLES Hotel California
- EAGLES Long Run
- EDWARD BEAR Collection
- ENYA Enya
- MELLISSA ETHERIDGE Brave & Gray
- BILL EVANS Waltz For Debby
- BILL EVANS Quintessence
- BILL EVANS Jazz Portrait
- BILL EVANS Sunday At The Village Vanguard
- BILL EVANS Everybody Digs Bill Evans
- BILL EVANS Moonbeams
- BILL EVANS Explorations
- EVERLY BROTHERS Very Best Of
- FABULOUS THUNDERBIRDS Hot Stuff Greatest Hits
- DONALD FAGEN Nightly
- MARIANNE FAITHFULL Broken English
- FINE YOUNG CANNIBALS Raw & Cooked
- FISHBONE Truth & Soul
- ELLA FITZGERALD Montreal '75
- ELLA FITZGERALD Best Of
- ELLA FITZGERALD Best Of The Songbooks
- FLEETWOOD MAC Rumours
- FLEETWOOD MAC (WEA) Heywood Mac
- FLOCK OF SEAGULLS Best Of
- FOREIGNER Awards
- HARLEMQUIN Greatest Hits
- HEADPINS Greatest Hits
- JEFF HEALEY Hell To Pay
- HEART Dreamboat Annie
- HEART Heart
- HEART Brigade
- HEART Dog And Butterfly
- HEART Little Queen
- DON HENLEY Building The Perfect Beast
- HOLLIES Greatest Hits
- HONEYMOON SUITE Singles
- HOOTERS Greatest Hits

Lorelei Loveridge provides element of hope on debut

Lorelei Loveridge
Ike and Iggy's
Feb. 27

POP/ROCK
BY STEVEN SANDOR

Lorelei Loveridge wrote her first song when she was 15 and was growing up in the slice of suburbia we know as Sherwood Park — a

reaction to the death of a close friend in a snowmobile accident

Twelve years later, her debut disc *Endless Contractions* (CD release party Feb. 27 at Ike and Iggy's Pub) will no doubt have critics scrambling to find metaphors for the dark lyrics found on the EP's five songs.

But Loveridge doesn't like laying out her work in black and white. She points out her music isn't about

it's upbeat, rhythmic pop — a juxtaposition. Hence the album's title.

In fact, she doesn't feel *Endless Contradictions* is about hopelessness at all.

"Music is so often about finding a way to instill a sense of hope or allowing people to feel pain," she says. "I've had people say that this is a really dark album, but it appeals to the darker side of human nature

Years ago I wrote some songs simply to vent. Not on this record. I think there's an element of hope in it."

"Lost" is a perfect example, a song where Loveridge challenges the sense of security that living in a dream world can give. But she doesn't tear the walls down completely.

"It's sometimes a place where you're in denial. That's a survival mechanism."

But it is also a great escape where anything can happen — and Loveridge makes sure the balance is achieved.

"We don't create change with the fantasies on our heads. We have to do tangible things, but the possibilities start in our minds."

A fan approached her recently and described what "History" (a song which reminds us we should never forget the sins of the past that grew from a visit to a Nazi concentration camp) had on him. His interpretation was much different than what she expected.

Deep interpretation

"To hear that he, in fact, had a much deeper interpretation of the song, that it touched him at a completely different level, just blew my mind."

Loveridge jumped through all the hoops before putting together the album on her own label, Purple Wolf Records. She studied the pop music industry. She listened to people tell her that she had to write happy songs with upbeat tempos if she wanted to have her big break. She learned, through Jann Arden's manager, that the art of music promotion isn't know-how — it's determination.

Now she's both musician and manager, promoting material she believes in strongly. She pounded on doors for government grants. She pastes the posters for her up-



Lorelei Loveridge

coming shows.

When it came time to put the record together, she chose five songs which she believed would best work together to create a single piece of audio art. She pored over 10 years of journal entries to come up with personal snippets which she feels embody the spirit of the music. Then were five weeks of research involved in the liner notes alone.

"I really feel this record is my gift. I want to give it to the world and see what it does with it."

Loveridge says being an Edmontonian, as opposed to coming from a larger metropolis, helps her name to be spread around — that good artists can get lost in a sea of gigs in cities like Vancouver and Toronto.

"The only thing about small cities is that you can get so exposed that people take you for granted, she says.

Loveridge is renowned on a local level for supporting causes such as the Sexual Assault Centre and the AIDS Network. But she doesn't allow the causes she supports to become an extension of her. "

"If I'm seen to support a cause, it's because I see, on a very basic level, people are trying to survive. I don't need to attach myself to any cause as an artist, but there are definitely issues out there that concern me."

Keith gets humble

Sawyer Brown
Toby Keith
Northlands Coliseum
Feb. 28

COUNTRY BY WENDY BOULDING

Toby Keith has got it all. Everything he ever dreamed about growing up in a small town in Oklahoma has happened for him. But even though his every wish has been granted to him, he still tries to stay humble.

"This is just a job that I care about. It's nice to be famous, but I'm not really comfortable with it. I'm not a tabloid kind of guy."

Celebrity status

What brought him to the celebrity status he tries to sidestep was his top-selling CD *Toby Keith*. Several hits were spawned from his debut release, including *Should Have Been a Cowboy* and *Little Less Talk (And A Lot More Action)*. You could say Keith was in the right place at the right time. When his first CD came out, it was at that time that the likes of Tracy Lawrence, Tim McGraw, and Doug Supernaw were all trail-blazing together bringing a new vibe to country music.

Boomtown, his second and most recent release, proves that his initial success wasn't a fluke. The first single *Who's That Man* was a



Toby Keith

number one hit for Keith in late 1994. When recording *Boomtown*, Toby Keith worked with the same people who were involved in the first project, the only difference this time being how much he had matured.

"These songs are a little stronger than the first record," he said. "As a songwriter I have matured and gotten more self-confidence and I think it shows."

Toby Keith will be here Feb. 28 opening for Sawyer Brown at the Coliseum. For a guy who played in small bars for many years the adjustment to playing larger venues is a bit difficult. But no matter what the venue, Keith promises to put on a good show.

"We come on with a bang and then we slow down, then we come off with a bang. Meanwhile I like to get the crowd involved. I'm a crowd kind of guy."

PRE

Lorelei Loveridge

Ike and Iggy's

Feb. 27

POP/ROCK

BY STEVEN SANDOR

Lorelei Loveridge wrote her first song when she was 15 and was growing up in the slice of suburbia we know as Sherwood Park — a

Edmonton Composer's Concert Society presents

The NEW MUSIC FESTIVAL

(Co-sponsored by the University of Alberta, Department of Music)

March 2-March 8, 1995

Convocation Hall,
University of A
Thursday, March 2, 8pm

Muttart Hall,
Alberta College
Friday, March 3, 7pm

Muttart Hall,
Alberta College
Friday, March 3, 8:15pm

Convocation Hall,
University of A
Sunday, March 5, 3pm

Convocation Hall,
University of A
Sunday, March 5, 8pm

Festival Place
Sherwood Park
Monday, March 6, 8pm

Muttart Hall,
Alberta College
Tuesday, March 7, 6pm

Muttart Hall,
Alberta College
Tuesday, March 7, 8pm

Convocation Hall,
University of A
Wednesday, March 8, Noon

Convocation Hall,
University of A
Wednesday, March 8, 6pm

Convocation Hall,
University of A
Wednesday, March 8, 8pm

General Information:

Phone: 434-4521

Fax: 430-0802

Admission: \$15.00

Music E.S.O. concert which is \$15.00

General admission \$30

(includes

E.S.O. concert!!)

Polish Concert with the Clarion Ensemble

Works by: Jacek Rogala, Barbara Jazwinski, Krzysztof Penderecki, Witold Lutoslawski, Piotr Grella-Mozek, Stanislaw Moryto, Aleksander Lason, Beata Kuchta, et. al Sponsored by the Canadian Polish Congress

Alberta Foundation for the Arts

Alberta Foundation for the Arts

CBC

Edmonton Symphony Orchestra

Festival Place

Edmonton Arts and Business Centre

Edmonton Arts and Business Centre

University of Alberta

Edmonton Arts and Business Centre

Alberta Choral Federation

CNC

EDS

ECCS New Music Festival to aim for a Polish theme

The New Music Festival
Various Venues
Mar. 2-8

CLASSICAL

STEVEN SANDOR

Being a rock star is easy. But being a modern-day composer of new classical music — well, that can be a tough sell.

Many North American classical audiences pooh-pooh symphonic works unless they know the composer is dead (death breeds a certain mystique in many art circles, unfortunately).

But it's a mold Piotr Grela-Mozek — and his fellow composers from throughout North America who make up the Edmonton Composers' Concert Society — are trying to break.

The fourth annual Edmonton Music Festival (sponsored by the ECCS) takes place Mar. 2-8. And while the festival will showcase the work of local composers, one would have to be blind and deaf not to notice this year's influx of Polish music on the program.

Century anniversary

This year marks the century anniversary of the first Polish settlement in Alberta: so the Canadian Polish Congress donated money to the festival to promote the music of modern Poles, says Grela-Mozek, the ECCS' current president. His work, as a Polish expatriate-cum-Canadian citizen, will be featured in a special Polish concert Mar. 8.

Organist Wieslaw Rentowski and the Penderecki Quartet, a group of string musicians founded in Katowice, Poland (All four members are now artists in residence at Wilfrid Laurier University in Waterloo, Ont.) will also be a part of the festival.

The festival will also debut new works by the renowned choral group Pro Coro Canada — including a multi-media piece featuring the words of the Calgary cowboy himself, Ralph Klein.

Pro Coro will also perform the work of the five finalists involved in the Canada Composers' Competition Finals — including the works of Edmontonians Allan Gilliland, Peter Walsh, and ECCS member Jacek Sobieras (also born in Poland). Is there a pattern here or what?

Live broadcast

The ECCS is putting up renowned European music critic Hans-Theodor Wohlfahrt and this year's festival will feature a concert of new music performed by the Edmonton Symphony Orchestra at Sherwood Park's Festival Place. The CBC will also be doing a live broadcast during the festival.

It's a heavy schedule of new music. And Grela-Mozek has just approached the city for \$9,000 in grant funds to help keep it going.

"It would be nice to know that after the festival, your society won't be flat broke," says Grela-Mozek.

He warns that if the society doesn't get at least \$5,000, it will have to approach the banks for help.

"In the last four years, we have been struggling financially because our priority is to pay musicians. We feel that if you play a difficult rep-



ertoire, you should get paid. You do not ask for free. Gone Wild to play for free unless it's a benefit concert ... nor can you ask classical musicians to play for free, either."

The ECCS was founded in 1985 by composer Ron Hannah. Since then, its membership has grown to 50 composers. All get a chance to debut works at the Edmonton festival.

And while the festival has a hardcore following of about 100, Grela-Mozek admits the real challenge is convincing people on the merits of contemporary compositions.

"In the 1950s and the 1960s, classical composers had gone wild. They wrote music that was hostile towards listeners."

Grela-Mozek feels the ex-

perimentation that happened at the time, at the sake of melody, scared many listeners away from new composers.

"But there's been a return to fundamentals in the work of the 80s and 90s," he says. "I feel it will make people want to return."

He says North American programmers must get more aggressive if they are to change misconceptions about modern music. He laments many listeners won't even give a piece a chance if they don't see two dates beside the composer's name on the program.

It doesn't matter if it's in the style of J.S. Bach or avant-garde. People will think it is trash. But when they hear it, many people like

it. If you make it accessible, they will come. It's that simple."

In Europe, the attitudes are different. Modern works are mixed with traditional pieces. Audiences want to hear new music, suggests Grela-Mozek. "But the audiences are more conservative. They like to hear great music as well as modern music. They like to play classical pieces and symphonies, but also serious contemporary music."

Grela-Mozek feels the Edmonton Festival could make this city one of the best in North America for showcasing new music. "I think the Edmontonians are more open to the music of the future than the music of the handle that it's just for cultural snobs."

Many people associate this new style of art with snobs. Grela-Mozek says, "It's more structurally sophisticated than rock 'n' roll but it's not elitist. Nobody denies you access to the concert hall or says you cannot listen to CBC Radio."

Modern styles

And since modern styles are so varied, Grela-Mozek is certain audiences will find something they like if they give a hearing to the works of different ECCS members.

"It's like rock concerts. Sometimes, there are four, five or six rock shows a night. Just because you don't like one, does it mean you won't give any of the others a chance?"

To expand the festival in upcoming years, a new society will be

formed later this year. The stage will be set for the new millennium. What's more, the work hard with it, and it will spread the burden of staging the shows away from the ECCS president.

"The mechanics of it haven't been worked out yet," says Grela-Mozek. "It's a good idea, but it's not a good idea to do it all at once. It's a good idea to do it in stages, to do it in increments, to do it in a way that's sustainable."

Group production

The Edmonton festival's success will depend on the success of the ECCS. He says classical snobs are not the only ones who are open to new work.

"We are not dealing with classical audiences. People 40-and-under are into new music. Those people are interested when new music is played. We find more and more people supporting our orchestral world."

He says youths are more receptive to experimentation by modern composers.

"Kids are already used to noise and hearing samplers in their culture."

Damur is quick to point out the Festival is a showcase for new talent. It's a chance to introduce a wide range of contemporary music in Edmonton to the community with free music concerts during the entire year.

All you have to do is look for them. And enjoy the sounds.

Jann Arden dominates ARIA nominations

Ninth Annual ARIA Awards
Jack Singer Hall
Calgary, AB
Mar. 12

INDUSTRY

BY STEVEN SANDOR

Jann Arden gets the nod this year as the Alberta Music Industries Association's *Forrest Gump*, leading the way with seven nominations for the ninth annual ARIA Awards.

Appropriate, it seems, that a Calgary resident leads the way the first year as the Awards will be held in her home town, March 12 at the Jack Singer Hall.

Arden is up for Female Recording Artist of the Year, Best Pop/Light Rock Artist, Songwriter of the Year, Single of the Year (for "Could I Be Your Girl"), Video of the Year (same song) and Album of the Year (*Living Under June*).

People's Choice

She's also one of five artists up for the People's Choice Award. The general public is welcome to flood the phone lines and vote for their favorites. The toll free number is 1-800-461-0430.

Yellowknife's Susan Aglukark (1995 is the first year the awards were open to residents of Canada's two territories). Calgary's Earthtones, Cindy Church and Ian Tyson are also up for the People's Choice.

Both Tyson and Church had from the thriving metropolis and cattle-producing southern Alberta hub of Turner Valley.

All People's Choice nominees except The Earthtones are linked to major labels.

Church, Aglukark and Arden are joined by Tracy Riley and Cori Brewster for the top female artist award.

Tyson will be up against beef-lovin' i-H supportin' Cochrane native George Fox, Brent McRae, Greg Paul and Tommy Rogers for the top Male artist. All are country artists.

Some bands that don't play country are actually up for top group. Feeding Like Butterflies, Captain Nemo, Captain Tractor and Kidd Country join the Earthtones in the nominations.

Joining Arden for Album of the Year is Fox (*Mustang Heart*), Tyson (*Eighteen Inches of Rain*), Church (*Love on the Range*) and The Earthtones (*To Be Continued*).

Arden is joined by the Earthtones' "Daydream," Tyson's "Alcohol in the Bloodstream," Fox's "Wear and Tear On My Heart" and Tommy Rogers' "Serious Fooling Around" for single of the year.

Fox ("Wear and Tear On My Heart"), Rogers ("Serious Fooling Around"), Tyson ("Alcohol in the Bloodstream") and The Earthtones ("Daydream") join Arden in the running for top composer.

The ARIA committee outdid themselves in their search near and far to find three nominees for the Rap/Dance/Rhythm Artist(s) Award. Nicole Jones, Rebecca Sather and Naomi Carmack are all found on the Power 92 *Powerrmix* compilation CD, which incidentally, was co-sponsored by ARIA.

It's the first year Alberta video producers have been nominated for work they've done for musicians from outside Wild Rose Country.

Calgary's Jeth Weinrich has been nominated twice, the first for Jann Arden's "Could I Be Your Girl" and the second for 54-40's (from Vancouver) white-trash anthem "Blame Your Parents."

Streetlight Productions benefited from the new rule allowing foreigners — the studio received a nod for Toronto-based Cowboy Junkies' remake of J. Mascis' *The Post* (Midnight Productions (for The Earthtones' "Serious") and Alan Ouellette (Feeding Like Butterflies' "Mexican Mindbender") round out the nomination field.

Local heroes Stony Plain Records are back in the lime-light, picking up nominations for Record Com-



Jann Arden

pany and Publishing Company of the Year. ARIA has also designated independent labels — Passion, Royalty, Bimini and Jazz Focus as the fledgling Sub-Pops and Matadors of Alberta.

All nominees, except for the People's Choice Award, were tabulated according to nominations submitted by ARIA members. The winners will be selected through a second round of voting.

Country act The Goods will host the event, which will feature appearances by David Foster, Aglukark, Church, Foothills Brass, Tommy Banks, Red Autumn and Amata.

At last report, there was no promise to keep the awards down to 40 minutes or to give away cars.

For a complete list of nominees, turn to Page 26.

MuchMusic's Lee uses her noodle

POP/ROCK

BY STEPHEN HUMPHREY

While still living in Vancouver Sook-Yin Lee became intrigued with Mr Noodle — both an unpopular pasta bar and the life-size pet that was its mascot. She saw the costume hanging limp and lifeless in the window like a sheaf of overcooked linguine and knew she had to be Mr Noodle.

She landed herself a job as the mascot, and thereafter spent the summer seeing life through the eyes of a carbohydrate. She was attacked by skinheads, befriended by elderly European men, and she documented the whole experience in a five-minute film, *The Escapades of One Particular Mr. Noodle*.

"It was an interesting sociological experiment," says Lee, who has much the same sentiments about her latest role as a MuchMusic veejay, and the host of her own program called "The Wedge."

Knowlton Gnash

Only this job has her wearing a whole range of costumes. There is Knowlton Gnash, who gives the inside poop, complete with toilet plunger. She did Elvis drag on the King's birthday, and littered her program with Presley anecdotes. In fact Lee, who has an extensive personal collection of wigs, has a goofy look for any occasion. For Sook-Yin Lee this would seem to be a necessity, owing to the number of hats she's worn in an extremely eclectic career.

While she's been best known up until now as the singer for West Coast indie pop unit Bob's Your Uncle, Lee has sampled a wide palette of career options such as playwright, film auteur (her anti-racism film *Hey Kelly* won the Golden Apple for Education Awards) and lately, solo singer/songwriter/storyteller. Now a television personality, Lee has the global village as her personal playground.

After a long stint with Bob's Your Uncle — which she considered a sort of extended family — Lee and the gang decided they'd had too many hours at the movies and amiably parted ways. (The rest of the group still sometimes appear as their alter-egos, the Wingnuts.)

Lee's opening solo CD effort, *Lavinia's Tongue* — titled after the pivotal character in Shakespeare's *Titus Andronicus* who, among a roster of indignities, has her tongue cut out — is an intriguing collection of songs and atmospheres, including excerpts from her *Mr. Noodle* soundtrack and a vocal duet with an Arnold vibrator. Lee was shopping her first video when they offered her the job.

She was intrigued, but shrewd. She sent out a tolerance-testing audition tape replete with wigs, squirt guns, and quirky song-and-dance segments. Her first foot forward was a challenge, and to their credit the Nation's Music Station picked up the glove.

Her preliminary swagger was a precautionary measure to see how much creative freedom she'd be allowed. To date, she hasn't been censored or scripted.

"I have 14 two-minute segments to do whatever I want. It's totally *carte blanche*. I prefer that infinitely to a script."

Now that she's inside the system, Lee is still exploring the boundaries of her position. She discusses the CIA's LSD experiments and the



Photo: Mark Shifford

ramifications of implanted pet scanners being used on human beings. She looks to bring her famous guests out from behind their mystique, and subvert her own vaunted position as a "voice of authority."

"I want to take the piss out of the Big Mainstream Television concept, and at the same time take the piss out of the critics of MuchMusic and what it stands for."

Her first on-air appearance, for example, required Lee to test her mettle by introducing her own video. She faced this daunting — and possibly compromising — prospect by meeting it head on. She first came on air in a homemade fast food uniform, proffering videos on a tray — wearing on her sleeve her discomfort with her artificial environment.

"Now for a bit of blatant self-promotion," she said, when it came time for her to serve up her own product.

"I try to stay genuine, and just relate to people," says Lee. "When you're on television, there's this impulse to be beautiful."

Which she circumvents creatively. When Lee was down with a fever she came in looking like hell and danced with her sleeping bag.

When Tom Jones was on her segment, Lee manifested her cold feet by wearing fake glasses "to appear intelligent," informed everyone they were fake, and proceeded — in an unplanned bit of schtick — to announce all the wrong videos.

"And then, when Tom Jones came in, he had gas."

So for the moment, Lee manages to subvert her ironic position and defray possible criticism from knee-jerk avant gardists that she's "gone soft" or "sold out" or some other such thing, by pointed outrageousness and puckish humor.

"There's something liberating about being an absolute goof."

Not to say Lee's devil-may-care approach hasn't landed her in the

dumper. She got her first hate mail recently from a caucasian-oriented hip-hop artist, whom she flippantly announced as "that little white rapper." Soon after, she was treated to that "little white rapper's" irate correspondence and his demand for a public apology.

At the time I talked to her, Lee had plans to bring a videographer over to his place and talk over the stigma about white rappers (which can probably be encapsulated in two words: Vanilla Ice). Lee adds, ruefully, "I have a feeling I'll be going on a lot of apologizing jaunts." Which she seems to take as kind of par for the course.

"All you can say on television can and will be held against you. Image is so immediate on TV. Five seconds of me sniffing my armpit is worth a thousand words."

And is her image as a veejay overshadowing her first calling as a musician? On CFNY, Toronto's "commercial alternative" (wash that one around in your brain) radio station where "The Hair Song" from *Lavinia's Tongue* is enjoying some rotation she's most often introduced as "Sook-Yin Lee" — that's right, the host of 'The Wedge' on MuchMusic."

"It's not really a problem," says Lee. "I've been in music for so long."

Lavinia's Tongue has enjoyed the twin blessings of critical approval and respectable sales. She's also received a lot of encouraging letters — and vibrators.

Personal venture

Her next personal venture, rest assured, will be musicals. She's been passed film scripts, but she's not really interested. "I want to do my own stuff."

Lee's own thing these days involves gigging sporadically around Toronto clubs, such as Queen Street's open-ended happening spot, The Rivoli, where she sings and tells stories.

"Thank God, I'm not touring," she says. "It's a luxury selling albums and being able to hand-pick my venues. I live a block away from the Rivoli — it's really casual. I'm so lucky I don't have to go through Idaho."

Apparently the redneck quotient is large in Idaho. She spent one Bob's Your Uncle tour through the state hiding under a baseball cap and trying not to look Chinese.

"Touring," she says, "is like going to war."

Laura Fraser's PROFILES

Name: Cory Danyluk.

Notoriety: Member of Cactus Gang.

Next gig:

Smokey Joe's, Feb. 24-25.

Sign: Scorpio.

Ambition: To get through the day. **First gig:** Media Club Folk Open Stage; it was a knee-knocking good time.

Phobias: Not learning a lesson. **Something you've conquered:** A substance abuse problem.

A vivid dream: This interview. **Average length of time it takes to write a song:** Anywhere from 15 minutes to three weeks, it just depends on how or when the spirit of the song hits me.

Would like to learn: The Secrets of



Cory Danyluk

the Universe

First date: Fifteen years old. She was older and bolder. She made me blush. **Last time a movie made you cry:** My life seems like a movie sometimes, and yesterday it hit me, hard. And then I cried. So the answer would be, ah, yesterday.

SEE

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MARCH 10-12 CALGARY, ALBERTA

FRIDAY, MARCH 10, 1995

12 noon

Registration desk opens, closes at 9 pm. Quality Hotel Westward, front lobby area

4:00 pm

"Taking to the Streets" — Panel discussion on the street buzz with the publications that serve the street and how they see the future of Alberta sound. Moderator: James Muretich, *Calgary Herald* staff music writer. Panel: Managing editors of SEE, SLUR, VOX, CORE and program managers of CJSW-FM and CJSR-FM campus radio. Hosted by SEE Magazine.

5:30 pm

"The Wild World of the Music Video" — Panel discussion on the merits, the production, the end results of creating a music video. Moderator: Terry David Mulligan, MuchMusic. Panel: Jeth Weinrich, Red Motel Pictures; Steve Glassman, CBC-TV's Country Beat producer; singer/artist Mike Shields; Grant Harvey, Midnight Productions; Alain Ouellette, New Picture Crew, Julie Thorburn-Padula, Videofact. Hosted by MuchMusic.

7:00 pm

"The Song, The Song, The Song" — Panel discussion with three of Canada's top songwriters. Moderator: Amy Sky, singer/songwriter. Panel: Songwriters Randy Bachman, Eddie Schwartz, and Marc Jordan. Hosted by Stony Plain Music.

7:00 pm

ALBERTA SHOWCASING — Various clubs around Calgary, hosted by Calgary's radio stations. (MIW arm bracelet allows full access to all clubs.)

SATURDAY, MARCH 11, 1995

8:00 am

YAHOO! Calgary Stampede Breakfast for all delegates. Meet the Stampede Queen and Princesses.

9:00 am

CIRPA Presents "Getting Paid" — Discussion on copyright and new technology. How do recording artists get paid when there are no records? Find out how new technology will change the future of the recording industry and what rights Canadian creators and copyright owners will need to make a living in the next century. Moderator: CIRPA's Richard Sutherland. Panel: David Basskin, CMRRA; Brian Chater, CIRPA president; more TBA.

TICKETS: Friday Seminars - \$30. Showcasing Bracelet - \$15 • Saturday Seminars - \$30 • **Craft Awards Luncheon - \$35 (tables of 8-10 can be reserved for \$350) • Sunday Seminars & Marketplace - \$15 (Students \$5) • ARIA Awards Show - \$40 (Student Seniors \$30) • Gala Champagne Reception - \$40

Music Industries Weekend Package: ARIA Members - \$99 • Non-ARIA Members - \$150 (excludes Craft Luncheon and Champagne Reception)

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SHAW



10:00 am

Managers and Agents — Blessing or bane? Moderator: David Veitch, *Calgary Sun* Entertainment Editor. Panel: Jake Gold (Tragically Hip); Alan Kates (Prairie Oyster, Charlie Major); Frank Pollard (Pollard Entertainment); Laurie Mercer (Red Autumn Fall); more TBA.

10:30 am

Publicity and Promotion — Hype and buzz is back! Moderator: Mark Tremblay, *Calgary Herald* entertainment editor. Panel: Linda Nash, Crossover Promotions; Don Rodgers, A&M Records; Claudia Neff, MCA Records Canada; Joe Wood, RDR Promotions; more TBA.

11:00 am

Artists and Repertoire — That's A&R, stupid! Don't you want a deal, dahlink? Moderator: Holger Peterson, Stony Plain Records. Panel: Warner Music Canada; Brian Potvin, Polygram Records of Canada; J.P. Pinheiro, Polygram Music Publishing, Inc.; more TBA.

12 noon

Annual Craft Awards Luncheon — Guest speakers: Sam Sniderman of Robian Distributors, former winner of ARIA Award of Distinction; Moses Znaimer, pres., CITY Television, MuchMusic, Bravo!, Access Network. Emcee: Gord Gillies, CITI Television. ARIA's 11 craft awards. Showcasing Lesley Schatz.

1:00 pm-5:00 pm

Open house at participating Calgary radio stations and sound recording studios, plus Canada Cassette and Disc.

1:30 pm

ARIA General Membership Meeting — Balcon Study release.

2:00 pm

Technical Seminars and Workshops — 1) Alesis Sound, hands-on seminar. 2) Roland Canada, new digital product.

3:00 pm

Studio Savvy — Some of the top producers, engineers, mixers, mastering technicians and manufacturers for a technical discussion on the contemporary recording process. An eye-opener for the novice and an absolute must for the professional. Host: The Beach, Inc. In attendance: Christian Leslie (Sundae Sound) to discuss production and recording with "the alternative edge;" Barry Allen (Homestead Recorders) to highlight the role of the studio and the producer; Chris McIntosh (The Beach) to discuss mixing and mastering secrets; Lindsay Gillespie (Music

Manufacturing Services) to reveal the present and future of CDs and CD-ROM.

7:00 pm

ALBERTA SHOWCASING — Various clubs around Calgary, hosted by Calgary's radio stations. (MIW arm bracelet allows full access to all clubs.)

ALBERTA FIRST NATIONS ENTERTAINMENT SHOWCASE — Venue and artists TBA.

SUNDAY, MARCH 12, 1995

11:00 am-2:00 pm

Make a Joyful Noise — A celebration of music... the gospel beat crosses all music genres. Free admission to general public at Devonian Gardens. Everyone welcome.

12 noon-4:00 pm

"The Buzz Marketplace" — Displays and roundtables to meet record companies, music associations and guilds, manufacturers, broadcasters, and sound and music-related suppliers. In attendance: SOCAN, Canadian Music Centre, FACTOR, CIRPA, CRIA, Rideau Music, Stony Plain Music, Music West, Country Music Assoc., The Record, RPM Weekly, Calgary Musicians Assoc., North by Northeast, Nashville North, Calgary Stampede, Roland Canada, CARAS-JUNO Awards, Passion Music, 3m/AMPEX/Sonrise Duplication, CJAY92, 96FM, KIK-FM, CBC, Songwriters Association, and many more.

1:00 pm

Biz Workshops and Seminars — 1) SOCAN: Royalties. 2) FACTOR. Advice on how to apply for artistic development money. 3) VIDEOFACT: ditto.

5:00 pm

9th Annual ARIA Awards Show: Alberta Bound — It's ARIA's 15th anniversary, and its first Calgary awards show! Jack Singer Concert Hall at the Calgary Centre for the Performing Arts. Hosts: The Goods. Scheduled to appear: David Foster, Susan Aglukark, Cindy Church, Foothills Brass, Tommy Banks and His Orchestra, Red Autumn Fall, Amata, Little Voodoo, P.J. Perry, plus some of the 19 ARIA performance award nominees, plus a gala list of the who's who of the industry as award presenters, with a sprinkling of sports, political and entertainment celebrities. Tickets at all Ticketmaster outlets and charge-by-phone.

7:00 pm

President's Post Awards Gala Champagne Reception — Schmooze 'till you drop. Hunter's Room, Radisson Plaza Hotel.

DAY BY DAY

YOUR WEEKLY GUIDE TO THE BEST OF EDMONTON

Day by Day listings are based on available space. DEADLINE for FREE listings is 3:00 pm Friday before publication. SEE Fax line: 439-1305

FEB 23 THU

MUSIC FOR LUNCH

Robertson Wesley Church, 10209-123 Street, 482-1587

Featuring William Hutton on organ
Time: 12:10 pm
Admission is free

FEB 24 FRI

THE ALBERTA LEAGUE

ENCOURAGING STORYTELLING
Orlando's Books, 10640-82 Avenue, 432-7633

Come wag your T.A.L.E.S. and listen to canine, feline, and human tales for all ages
Time: 7:30 pm
Admission is free

ALFIE ZAPPACOSTAIN CONCERT

Citadel Theatre, Rice Stage, 9828-101A Avenue, 451-8000

Montreal star now based in Edmonton
Time: 8:00 pm

Tix: adult \$15, student \$12.50

SMUT OR WHAT?

Beverly Heights Community League, 4209-111 Avenue, 471-3600

The Beverly Heights Community League celebrates 25 years with a risque variety show
Time: 9:00 pm. Tix: 2 for 1 night, \$10

FEB 25 SAT

ALFIE ZAPPACOSTAIN CONCERT

Citadel Theatre, Rice Stage, 9828-101A Avenue, 451-8000

Montreal star now based in Edmonton
Time: 8:00 pm

Tix: adult \$15, student \$12.50

DON FREED IN CONCERT

Rivertdale Hall, 9231-100 Avenue, 438-6410

He's quirky, he's poignant, he's bizarre and he's a personal friend of Joni Mitchell's
Time: 8:00 pm

Tix: FMFC members \$10, others \$12

EDMONTON SYMPHONY ORCHESTRA'S MAGNIFICENT MASTERS SERIES

Jubilee Auditorium, 11455-87 Avenue, 451-8000

Featuring Leila Josefowicz on violin
Program includes Beethoven and Shostakovich
Time: 8:00 pm. Tix: \$17.25-\$29.75

LA ROSE DANCE COMPANY PRESENTS BEAUTY AND THE BEAST

Arden Theatre, 5 St. Anne Street, St. Albert, 459-1542

Get a sneak peak at this Romania bound show sure to please all ages
Time: 7:00 pm. Tix: adults \$10, kids \$5

LIFE AFTER HOCKEY

Festival Place, 100 Festival Way, Sherwood Park, 449-FEST

A one man show performed by Edmonton writer/actor Kenneth Brown. A delusional couch-potato hockey fan recounts how he score a dramatic over-time goal
Time: 8:00 pm
Tix: adult \$15, student/senior/kid \$13.50

PRO CORO CANADA AND TONU KALJUSTE CELEBRATE THE SPIRIT OF ESTONIA

All Saint's Cathedral, 10039-103 street, 420-1247

Tonu Kaljuse a Grammy nominee for Best Performance of a Choral Work
Time: 8:00 pm. Tix: adults \$16, student/senior/income \$13

SMUT OR WHAT?

Beverly Heights Community League, 4209-111 Avenue, 471-3600

The Beverly Heights Community League celebrates 25 years with a risque variety show. No smoking Night
Time: 9:00 pm. Tix: \$12

THE WAILERS, TROPICAL FEVER, AND EXODUS IN CONCERT

Convention Centre, 9797 Jasper Avenue, 451-8000

Bob Marley's legacy lives on
Time: 8:00 pm. Tix: \$23

FEB 26 SUN

ALBERTA COLLEGE FACULTY RECITAL

Muttart Hall, Alberta College, 10025 Macdonald Drive, 425-7401

Featuring Michael Rose and Alexandra Munn on piano. Program will include

TCHAIKOVSKY'S 1ST PIANO CONCERTO

Time: 2:30 pm
Tix: adults \$10, student/senior \$5

ALFIE ZAPPACOSTAIN CONCERT

Citadel Theatre, Rice Stage, 9828-101A Avenue, 451-8000

Montreal star now based in Edmonton
Time: 8:00 pm. Tix: \$17.25-\$29.75

EDMONTON SYMPHONY ORCHESTRA'S MAGNIFICENT MASTERS SERIES

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Tix: \$17.25-\$29.75

THE HARLEM GLOBETROTTERS

Northland's Coliseum, 451-8000

Slam-dunkin' to "Sweet Georgia Brown"
Time: 2:00 pm
Tix: \$10-\$16

IGUANADON THEATRE COMPANY PERFORMS FISH WHISKERS

Festival Place, 100 Festival Way, Sherwood Park, 449-FEST

A multicultural puppet show for children performed in Black Light Theatre
Time: 2:00 pm
Tix: Adults \$9, kids \$6

THE NEWSBOYS, AUDIO ADRENALINE AND TONY VINCENT IN CONCERT

Convention Centre, 9797 Jasper Avenue, 437-3000

Grammy nominated Christian band

from down under
Time: 6:00 pm
Tix: \$15 in advance, \$20 at the door

FEB 27 MON

LORELEI LOVERIDGE CD RELEASE PARTY

Ike n' Iggy's, Renfrew Inn, 10620-82 Avenue, 433-9411

New CD called Endless Contradictions
Time: 8:00 pm
Admission is free

UNIVERSITY OF ALBERTA DOCTOR OF MUSIC RECITAL

Convocation Hall, U of A, Old Arts Building, 492-3263

Featuring Peter Jancewicz on piano
Time: 8:00 pm
Admission is free

FEB 28 TUE

EDMUND KEMPER BROADUS LECTURES PRESENTS THE BODY LEGIBLE IN THE EIGHTEENTH CENTURY NOVEL

Humanities Centre, Lecture Theatre 1, University of Alberta, 492-3258

Juliet McMaster discusses Physiognomy: The Index of the Mind

Time: 4:00 pm
Admission is free

SAWYER BROWN IN CONCERT

Northland's Coliseum, 451-8000

Former Star Search winners minus Ed McMahon
Time: 8:00 pm. Tix: \$35.50

MAR 01 WED

EDMONTON CHAMBER MUSIC SOCIETY PRESENTS THE AMICI TRIO

Convocation Hall, U of A, Old Arts Building, 492-3263

Featuring Michael Debost on flute, Jay Humeston on cello, and Monique Duphil on piano. Program features Hadyn,

Schumann, Beethoven, Villa-Lobos, and von Weber.

Time: 8:00 pm

Tix: adult \$20, student/senior \$12

MCDOUGALL NOON HOUR CONCERT

McDougall Church, Banquet Hall, 10086 Macdonald Drive, 468-4964

Featuring Tanya Prochazka on cello and Janet Scott-Hoyt on piano

Time: 12:10 pm

Admission is free

SHUMKA UKRAINIAN DANCERS

Jubilee Auditorium, 11455-87 Avenue, 451-8000

Featuring choreography by Brian Webb

Time: 8:00 pm

Tix: \$18-\$43.75

UNIVERSITY OF CALGARY STRING QUARTET

Convocation Hall, U of A, Old Arts Building, 492-3263

Program to be announced

Time: 12:10 pm

Admission is free

MAR 02 THU

EDMUND KEMPER BROADUS LECTURES PRESENTS THE BODY LEGIBLE IN THE EIGHTEENTH CENTURY NOVEL

Humanities Centre, Lecture Theatre 1, University of Alberta, 492-3258

Juliet McMaster discusses Physiognomy: The Index of the Mind

Time: 4:00 pm
Admission is free

MUSIC FOR LUNCH

Robertson Wesley Church, 10209-123 Street, 482-1587

Featuring Tom Macleay tenor

Time: 12:10 pm

Admission is free

SHUMKA UKRAINIAN DANCERS

Jubilee Auditorium, 11455-87 Avenue, 451-8000

Traditional cossacks meet modern sensibilities

Time: 8:00 pm

Tix: \$18-\$43.75

ERNIE POOK'S COMEEK

By Lynda Barry

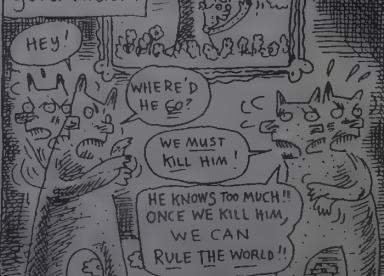
Any time you're ready.

by Lynda Barry. How about a 100,000,000 Corporate Devil?

There is such a thing as a Monster of Happiness. It's one of our oldest monsters. It lives in the mountains. Underneath a certain tree inside of you and inside of me. Happy Happy Monster!



Of course a lot of other monsters hate him! They are always looking for him but he is fast! And he's a good hider!



He hides in music a lot. You can feel him on the mountain under the tree of your ribs, Singing along. Can you see why the other monsters must control all music?



He hides in so many things that people create independently. In the things the other monsters have convinced us we cannot do! How scared are you of drawing a picture? Of making something that serves no purpose and will get you nowhere, who do you think you are anyway! You're no artist, no writer, no singer, no dancer, no nothing! Now forget all about this stupid comic strip. Go watch TV (haha you'll never find him there!!)



Yardbird Suite

10203 - 86 Avenue • Canada's Hottest Jazz Club • 432-0428

Friday & Saturday
February 21 & 25

Julian Priesters Sextet featuring Judy S.

Alberta Lotteries
The Alberta Foundation for the Arts
Alberta Community Development

COMMITTED TO THE DEVELOPMENT OF CULTURE AND THE ARTS

EVENTS ETC.

GALLERIES • THEATRE • LITERARY EVENTS • MEETINGS • KIDS STUFF • VARIETY

Events Etc. listings are based on available space. DEADLINE for FREE listings is 6:00 pm Friday before publication. SEE FOR INFO.

ART GALLERIES

ALBERTA CRAFT COUNCIL

Manulife Place West, 2nd fl, 10150-102 St

426-0909

NATURE RESTING INDOORS & LOVE SCULPTURES
Willow furniture and basketry by David Belke
and Rae Hunter. Papier mache sculptures by Pat Strakowski. Until Mar 25

ANOSA

Manulife Place West, 2nd Fl, 10150-102 St

426-4520

OVERWHELMING DEPARTURES Photography by Sami Ma. Until Mar 2

EDMONTON ART GALLERY

2 St Winston Churchill Sq, 422-6223

PARADISE SOUGHT: EXPLORATIONS OF NATURE Ecological postmodernism work by Vancouver-based artists Barbara Ziegler and Joan Smith. Until Apr 2

ARTKYPES ROMANTICISM IN ANIMAL IMAGERY The role of animal images within traditional, romantic themes in art. Until Apr 9

PETER FIELD HOUSES Local artist Peter Field examines nature and domicile in this installation of idealized houses, constructed from living treeoughs. Until Apr 2

ALICE BALZ CORSAGE Homage to English gardeners. Peter Thrower and American painter Sol Lewitt. Twenty-four hundred synthetic peacock feathers are arranged in a "two-dimensional" image. Until Apr 9

SHELLEY OUELLET: ENTOMOLOGY Calgary-based artist Shelley Ouellet explores the concepts of virtual reality in real space. Until Apr 9

MOLLY LAMB BOBAK: A RETROSPECTIVE Paintings and drawings by an important New Brunswick-based artist. Until Mar 26

A CONCEPTUAL LANDSCAPE A selection of conceptually quirky "landscapes." Until Mar 19

FAIR GALLERY

1-1 Fine Arts Building, U of A.

112 St & 89 Ave, 492-2081

"SCAPE: Personal Landscapes," photographs by Louise Asselinne *THROUGH THE LOOKING GLASS*. Photographs by Eleanor Lazar. **BY DRAWING ON THE WIND** "Meet the Spirit of the Scream" computer art by Peter Bent. Until Mar 5

HARVEST HOUSE GALLERY

3rd Floor, 10215-112 St, 426-4180

URBAN SITES Large and small photographic-based works by Delbigi Hrib, Candace Makowchuk & Frank Riddell. Until Mar 18

LATITUDE 53 GALLERY

10137-104 St, 423-5353

DEUXVILLE'S TWO CITIES: OPTICA LATITUDE EXCHANGE Three Montreal artists in an exchange show between Latitude and Montreal

ARTISTS' gallerie Optica Until Feb 74

INSIDE THE LOOKING GLASS

Alora Gallena, 10563 Kingsway, 424-4499

Recent work by Sheryl Kent, Selene Meyer, Sharmayne Paul & Sandra Stevenson. Until Feb 28

THE FRINGE GALLERY

The Paint Spot, 10516 106th Avenue, 432-0240

MAIN FLOOR: **THE RETURN OF THE WILD TROUT** New works, acrylic collage by James Trevelyan

Until Feb 28 **THURAWAY WORKS** Oil on canvas paintings by Jim Elsworth, Thru Mar 1

WEST END

12300 Jasper Ave, 488-4892

Group show. Thru Feb

VANDERLEELIE

10344-134 St, 426-0286

ANNIVERSARY SHOW Group show. 13th

MILLEHE SMITH

Abstract Paintings, Millehe Smith

VOTIV DESIGN GALLERY

10041-102 St, 426-7609

Local industrial designers and artist

WEST END

10300 Jasper Ave, 488-4892

Group show. Thru Feb

EXHIBITIONS

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM

McKay Ave Sch, 10425-99 Ave, 422-1970

THE SCHOOL LIBRARY Browse through old schoolbooks and yearbooks

MUSEUM HERITAGE

St Albert Place, 5 St. Anne St, St. Albert

459-1528

TOWARD THE FUTURE: HISTORY OF CARIBINIAN CULTURE EDUCATION An exhibit from the Ukrainian Museum of Canada in Saskatoon. Until Apr 1

OHM The units of electricity and their legal history. Until Feb 25

MUTTART CONSERVATORY

9626-96A St, 496-8755

SPRING BREEZ Feb 24-Apr 2

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave, 453-9131

FOR KING AND COUNTRY: ALBERTA IN THE SECOND WORLD WAR EXHIBITION An exhibit to commemorate Albertans who fought and died in the Second World War. Until Mar 26

REYNOLDS-ALBERTA MUSEUM

Wataskiway, Highway 1, 1-800-861-4726

DRIVE-INS ART FOREVER! A murder mystery dinner theatre. Mar 3 & 4

NOVEL COFFEEHOUSE

1222 Jasper Ave, 498-1187

Exhibit of watercolors by Tamara Brant.

OPPERTSHAUSER GALLERY

The Multicultural Heritage Centre, Stony Plain, 963-2777

Geneva Moore, etchings & Barbara Blaikie, collage and clay. Until Feb 27

ORTONA GALLERY

Ortona Armoury, 9722-102 St, 439-6943

SKIN DEEP Premiere exhibition by painter printmaker Marlene Wyman. Until Mar 5

PROPAGANDA

10322-81 Ave, 439-8880

WITNESS Drawing by Carol Johnston. Until Feb 26

PROFILES GALLERY

110 Grandin Park Plaza, 22 St Winston

Churchill St, St. Albert, 460-4310

AN EARTHLY VERB: THRU ALTERNATIVE

101-102 St, 439-5741

LANDSCAPE Landscape paintings, group show

101-102 St, 439-5741

ARTMAKERS Society of Northern Alberta. Premiere. Mar 1-Apr 1

VICTORIA SCHOOL

Victoria Student Winter Art Show,

10210 108 Ave, 426-3010

NAME Name, M.S. Works by Name, Spring

GALLERY ARTISTS

ARTISTICALLY SPEAKING

Gallringwood Square, 6717 177 St, 487-6559

THE PLEASURES OF ANOTHER'S Creating works

involves in Joan Birrell

BEARCLAW

10415 124 St, 482-1204

NATIVE MASTERS PAST & PRESENT Works by

Indigenous artists and their descendants. Until Mar 1

SOMETHING DEAD AND EVIL LURKS IN THE CEMETERY AND IT'S MY DAD

10320 83 Ave, 448-0694

OH WHAT A LOVELY WAK

10415 124 St, 482-1204

THE CHERRY ORCHARD

Citadel Theatre, 9828-101A Ave, 426-4811

LA MOUETTE

U of A Theatre, Chinook Theatre, 10329-83 Ave, 448-0695

AN EARTHLY VERB: THRU ALTERNATIVE

101-102 St, 439-5741

LANDSCAPE Landscape paintings, group show

101-102 St, 439-5741

ARTMAKERS Society of Northern Alberta. Premiere. Mar 1-Apr 1

GORILLA THEATRE

Chinook Theatre, 10329-83 Ave, 448-0695

AN EARTHLY VERB: THRU ALTERNATIVE

101-102 St, 439-5741

LANDSCAPE Landscape paintings, group show

101-102 St, 439-5741

THEATRESPORTS

Chinook Theatre, 10329-83 Ave, 448-0695

IMPROVISED Comedy at its best. Fri 11 pm

DIE NASTY

Chinook Theatre, 10329-83 Ave, 448-0695

AN EARTHLY VERB: THRU ALTERNATIVE

101-102 St, 439-5741

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101-102 St, 439-5741



HELP WANTED

Talent Agency requires actors, actresses, extras, models and musicians. No experience necessary. 988-4649.

SJ0223

MODELS WANTED

Female model wanted. I am an amateur photographer and would like a female model to pose nude. I have excellent personal references and would be pleased to meet with you. I could pay you \$15 for one half hour and \$20 for 45 mins. Please phone Daniel evenings 435-1026

SJ0392

Intel adult models wanted for nude & expert work w/photo-artist. Pref lean, muscular, req sense of humour. Call Vala 462-8009

SJ0392

MOVING/HAULING

HAULING-MOVING-UNUSUAL ERRANDS Pickup truck and driver for hire. \$18 per hour Tony Truck. 425-1489

SJ0223

MUSIC EQUIPMENT

MUST SELL

COMPLETE HOUSE SYSTEM

83B Preamp, moco 10 band graphic EQ, crest 350's professional 400W amp, qsc mx1500 dual monaural 750 watt amp, soundhounds 201 crossover, ibanez hd100 harmonics delay, Carvin v118 400-watt bass bin, 2-community csx25 100/250 watt speakers, stage monitor, all cords, racked & crated. Whole set, or by the piece. Call (B) 433-6345, or leave msg. pgr 460-8721

SJ0223

MUSICIANS AVAILABLE

Opening for bass player. Ability to play bass required. Gigs in March. Contact 435-8418 (afternoons), 481-7033

NA0328

Sound guy available for set-ups, one nighters or back-threes. My equipment or yours call Lance 440-6144 leave message.

NA0223

Professional bass player formerly of WEA Powder Blues, Albert Collins and the Ice Breakers. Available for fill-ins or serious band Call Michael 463-6517.

NA0392

Attractive 24 yr old professional karaoke hostess & vocalist available for working situation. Please call Kasandra 463-6517

NA0302

Experienced keyboardist seeks working band John 476-4187

NA0392

Professional vocal coach, electrically-styled, worldly, soulful, blue, bluzy, required by seasoned singer who is starting over. 437-0845

NA0223

Songwriter/singer/lead guitarist seeks exp. musicians for unique original band. My songs are in a bluesy-folky-jazzy-electric vein. E-mail me at rabby@freenet.edmonton.ab.ca or phone Lloyd at 468-9686.

NA0302

Professional vocal coach, electrically-styled, worldly, soulful, blue, bluzy, required by seasoned singer who is starting over. 437-0845

NA0223

Attractive, athletic, intelligent and affectionate male seeks an attractive, not overweight female who is very affectionate. Also would be interested in someone who speaks French or one of the Romance Languages. #6384

NA0223

I'm 58, 160 lbs, I'm looking for a friend to go swimming with, all types of sports, dancing, dining, #6407

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Attractive, athletic, intelligent and affectionate male seeks an attractive, not overweight female who is very affectionate. Also would be interested in someone who speaks French or one of the Romance Languages. #6384

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Long-term relationship. #1692

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ARSTARS

BY Rab Wilkie

FOR FEBRUARY 23-MARCH 2

PISCES (Born Feb. 18-Mar. 22)
Image: "A sprite dances in the iridescent mist of a waterfall." #3023

Theme: Levity. Bouncy. Creative spirit. Comment: When Mars goes right on the 24th, expect a surge of action. Instead of plight begin to fight; get some satisfaction. Target: Work. #3023

ARIES (Born Mar. 19-Apr. 21)

Image: "A volunteer church choir sings a hymn." Theme: Shared values and feelings. Group dedication. Comment: After three months of doubt or intense preparation, by the end of March you'll make reparation. A brilliant performance. Target: Play. #3023

TAURUS (Born Apr. 19-May 22)

Image: "A deserter from the navy finds refuge in a sea tavern." Theme: Renunciation. Change of status. Opportunity. Comment: By finding comfort in a stranger's home, perhaps you'll know when you find your own. Look outside and follow your gaze. Target: Home. #3023

GEMINI (Born May 20-Jun. 23)

Image: "In an empty house, a woman prepares for new adventures." Theme: Freedom after loss. Recovery. Resilience. Courage. Comment: Go carefully near the 24th when excitement spins your head. The right turn taken when fully awoken can lead to A or Zed. Target: Phone. #3023

CANCER (Born Jun. 20-Jul. 24)

Image: "Natives dive for pearls in a tropical lagoon." Theme: Exploring the depths. Inward quest. Hidden seeds. Comment: Treasure found in recent dreams can soon be found in service, though just as then you need to break the surface. Target: Dough. #3023

LEO (Born Jul. 22-Aug. 24)

Image: "A prophet, with proof of his vision, descends a mountain." Theme: Peak experience. Return. Mandate. Comment: What you've done has seemed mysterious, especially when most delirious. But when you're down they'll see you're serious. Target: Style. #3023

VIRGO (Born Aug. 22-Sept. 24)

Image: "On Market Day, farmers display a wide variety of produce." Theme: Commerce. Community. Nourishment. #3023

Ninth Annual ARIA Awards Nominees

PEOPLE'S CHOICE: Susan Aglukark, Jann Arden, Cindy Church, Earthtones, Ian Tyson

FEMALE ARTIST: Susan Aglukark, Jann Arden, Cori Webster, Cindy Church, Tracy Riley

MALE ARTIST: George Fox, Brent McAthey, Greg Paul, Tommy Rogers, Ian Tyson

GROUP ARTISTS: Captain Nemo, Captain Tractor, Earthtones, Feeding Like Butterflies, Kidd Country

MOST PROMISING: Calliope, Captain Tractor, Earthtones, Valinda Lea, Jessica Schoenber

POP/LIGHT ROCK: Jann Arden, Wayne Chaulk, Earthtones, Shannon Gaye, Jessica Schoenber

ROCK/HEAVY METAL: Disciples of Power, Nowhere Blossoms, Stone Merchants, Tractor Boys, Wagbeard

ALTERNATIVE: Feeding Like Butterflies, Greyhound Tragedy, Huevos Rancheros, Imagineers, Red Autumn Fall

COUNTRY: Cindy Church, Dick Damron, George Fox, Tommy Rogers, Ian Tyson

BLUES/R&B/SOUL: Earthtones, Little Voodoo, Lester Quitzau, Tracy Riley

ROOTS/TRADITIONAL/ETHNIC: Susan Aglukark, Bill Bourne & Shannon Johnson, Emeralds, Jerusalem Ridge, Oscar Lopez

RAP/DANCE: Naomi Carmack, Nicole Jones, Rebecca Sather

JAZZ: Brian Buchanan, Vivianne Cardinal, Paul Lamoureux, P.J. Perry, Karl Roth

CLASSICAL: Amata, Calgary Philharmonic Orchestra featuring

STUDIO: The Beach, Beta Sound, Homestead Recorders, Sundae Sound, Wolf Willow

RECORD COMPANY: Bimini, Jazz Focus, Passion, Royalty, Stony Plain

PUBLISHING COMPANY: Allen/James, Danny Makaros, Geimond/Kelles/Williamson, Helping Hand, Stony Plain

ALBUM DESIGN: Captain Nemo, Galvanism; Feeding Like Butterflies, John in His Earthsuit; Shannon Gaye, Humankind; Nowhere Blossoms, Charm; Karl Roth, Everyone Wants to be A Cat

MUSIC SCORE: Bruce Leitl, Canadian Success Stories, Darcy Phillips, Road To Saddle River, Jan Randall, Midsummer Night's Ice Dream

VIDEO: Jann Arden, "Could I Be Your Girl"; Cowboy Junkies, "The Post"; Earthtones, "Serious"; Feeding Like Butterflies, "Mexicali Mindbender"; 54-40, "Blame Your Parents"

BOOKING AGENT: Kirby, Chris Martin, Louise McKay, Mitchell Entertainment, Frank Pollard

MANAGER: Graham Berkholz, Marlene D'Aoust, Kirby, Danny Makaros, Neil MacGonigill/Rudi LaValley

MUSICIAN: Greg Gunholdt, Paul Lamoureux, Mike Lent, Darcy Phillips, Andreej Ryszka

COMPILATION: CJSW, Play-Royalty, Sampler #15; ARIA Powermix; Starsearch #15; Project Discovery, The Rock Compilation

AWARD OF EXCELLENCE: To Be Announced

AWARD OF DISTINCTION: To Be Announced

Comment: Off-times can be profitable in the soft, bubbling throng, but prepare for stares if your wares are wrong or gone for a song. Target: Sleep. #3023

LIBRA (Born Sept. 22-Oct. 23)

Image: "A person's hidden motives are publicly unmasked." Theme: Difficulty in keeping secrets. Publicity. Revelations. Comment: Soon, time for talking, airing views previously saved. Apparent differences can be quickly waived. Underneath: common ground Target: Friends. #3023

SCORPIO (Born Oct. 22-Nov. 23)

Image: "Eyes aight, a child grabs a stick to draw pictures in the sand." #3023

Theme: Seizing an opportunity. Self-expression. Engagement. Comment: Making your mark is easy once you've found a marker. Not all can see a concept that words make even darker. Target: Fame. #3023

SAGITTARIUS (Born Nov. 21-Dec. 23)

Image: "Seagulls, expecting food, fly around a ship at sea." Theme: Dependence. Scavaging. Wheeling and reeling. Comment: Every venture has its lot of leavings sought by vultures, but these are caught when you ought to be reaching other cultures. Target: Scope. #3023

CAPRICORN (Born Dec. 21-Jan. 21)

Image: "In a huge tent, villagers enjoy a spectacular performance." #3023

Theme: Mass appeal. Well-staged display. Public drama. #3023

Comment: A mate surprises by showing wealth. How it's done exposes health. Simple trust or wary stealth reflect the state of bonding. Target: Tickets. #3023

AQUARIUS (Born Jan. 19-Feb. 20)

Image: "A secret meeting of world leaders." #3023

Theme: Executive powers. Social responsibility. Crucial choices. Comment: March to the arch for the equinox, there to find fox and foe. Unholy hounds will never catch smarts that are on the go. Target: Alliances. #3023

To order a Life Profile, Partnership Report, or Year Forecast (\$25 each), write: ASTROCYCLES, 82 Wending Way, Toronto, ON, M6S 2T9. Please include name with date, time and place of birth (partnerships require date for two persons) and make cheque payable to Rob Wilkie. Internet address: rob.wilkie@canrem.com



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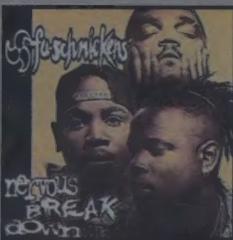
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